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A look at the continuing saga of the series	_
which for some time looked as if it was	_ 4
destined to last only three seasons	

Space 1999

American-backed, and	its second seaso
produced by Star Trek	s's third season
producer, Fred Freiberg	ger

Doctor Who

The Borg may strike fear into the Federation, but here are the originals from Doctor Who. the Cybermen

Special Effects

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Jim	Fran	cis,	master	of il	lusio	n for	The
Hit	ch-H	iker	s' Gui	de t	o the	Gala	кy,
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Star Trek Pull-Out A special behind-the-scenes look at the making of the story Plato's Stepchildren

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Special Effects

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Sio - Guinan	

The lady who gives aid to one's spirit, and can aid with spirit as well!

Bio - Doctor Pulaski

Another doctor for the Enterprise, and one closer to Dr McCoy's character

Bio - Chief O'Brien During the series he has been promoted

and married

Front Cover: The 25th Anniversary Star Trek logo, courtesy of CIC Video



Star Trek We celebrate its 25th Anniversary with a look at all the characters and trappings of its various generations



Above: Telos action in Attack of the Cybermen Below: Kirk confronts Nomad, The Changeling



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Above: Guinan makes a date with Dixon Hill





Above: History rewritten in classic Star Trek

Below: Threatening Blake's 7 pyrotechnics!



Bio - Lwaxana Troi

Deanna Troi's mother's visits to the Enterprise are always notable

Next Generation's equivalent of a mischievious pixie

Star Trek Mythos

From a sold-out issue of TV Zone, we reprint our interview with Richard Arnold, Star Trek Archivist

Trek Original

We travel back to the original version of one of the most popular Trek stories, The City on the Edge of Forever

Editorial

Welcome to the second of our, now quarterly, TV Zone Specials. Each one will centre around a theme, but we will not forget the favourite series of our readers. Our main theme this issue is the 25th anniversary of the first showing of Star Trek, a most noteworthy event.

We will sometimes include in the Specials reprints of articles which originated in issues now out of print. For instance, in this Special we have reprinted the episode guides to the first season of Star Trek: The Next Generation, as all the originals are now out of print. Many readers have written in asking for this, so we are glad to be of service We have also continued the Star Trek Bio

Files theme from the first special Ian Vincent-Rudzki

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Below: The slightly modified Enterprise 1701 in Star Trek II: The Wrath of Khan



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star trek feature

GOING BOLDLY AFTER 25 YEARS

ONSIDERING the state of Network television in America back in the mid-1960s it is certainly no surprise to discover exactly how hard it was to get Star Trek launched in the first place. Likewise, considering the very different state of Network television twenty years on, it is absolutely no surprise how easily Star Trek: The Next Generation was launched. What is interesting, however, are those intervening years where the programme's ideas still thrived, firstly via a much-maligned but very intelligent animated series in the mid 1970s, and then the wave of highly variable feature films from 1979 right up until now.

People who suggest the idea of Star Trek celebrating twenty-five years being something of an overstatement (it's only been 'new' on television for nine years) are missing the overwhelming, worldwide effect the show has had on late Twentieth Century culture, from the way the name Enterprise has been adopted by a nuclear submarine and a NASA shuttle to imply something exciting, exploratory and innovative, to the way phrases such as "that is illogical" and "beam me up, Scotty" have been absorbed into common usage.

In The Beginning...

The early days of Star Trek began with creator Gene Roddenberry's interest in the booming world of television Science Fiction. At the time he was preparing Star Trek, other Networks had their own Fantasy shows, most notably the Irwin Allen series like Voyage To The Bottom Of The Sea and Lost In Space.

Where Star Trek showed its superiority over those, and indeed most other American series of its time, was in its conscious development of character interaction and determination to offer a



Above: In Arena, Kirk may be wishing he could say "Beam me up, Scotty!" Below: Spock, about to experience something "illogical" This Side of Paradise





Below: The enigmatic, female Number One (with Kelso in *The Menagerie*) whose emotionless aspects were later transferred to Mr Spock (above)



Above: The "logical" version of Spock with Pike's humorous replacement

less-parochial and well integrated racial harmony previously considered too daring for prime time television. Not only did Star Trek offer up a black character as a regular, but she was a woman and intelligent. Then there was the oriental, the Brit and later even a Russian.

Of course, Roddenberry also had to make a few sacrifices in his show - the pilot story The Menagerie featured a strong female lead, the enigmatic Number One. Her lack of emotion made her seem too off-putting for the Network bosses who perhaps felt that strong-willed, decisive, level-headed women were too threatening, so she had to go. They weren't too keen on the token alien either, with his pointed ears, devilish eyebrows and wicked grin. They requested the removal of Mr Spock, but if Roddenberry was willing to loose his female lead, he was determined to battle to keep his alien and instead, transferred the logical, emotionless aspects to the Vulcan.

When the show was permitted a second pilot episode, one other change had to be made. Steel-eyed Jeffrey Hunter, who had played Captain Christopher Pike, was no longer available. Instead, in came William Shather as the more likeable, humorous Captain James T Kirk. Pike later returned

briefly when Roddenberry made use of footage from the unscreened pilot, The Menagerie in a two part show also called The Menagerie in which Pike's story was told in flashback. For that reason the pilot episode is now referred to by it's draft script title The Cage.

As Star Trek romped through its first season, the viewrs fell inlove with it. The chemistry between the noble Kirk, the enigmatic Spock and the forthright, no nonsense Doctor McCoy was particularly effective. But it did not seem to be enough for the Networks. They let slip that the show would not be renewed for a second season. So the viewers let them know, in no uncertain terms, just how important Star Trek was

The Reaction

Letter writing campaigns and petitions, phone calls and demands to politicians all eventually ensured a second, successful run. The Networks capitalised on this popularity in their press releases and in their bids to attract advertisers. Spock's popularity was underlined more than anything else, and much mileage was also made out of the fact that a new, young Russian character (with built-in teenage appeall) was being introduced.

The second season was probably the most variable in quality, a good show one week, let down by a shoddy one the next. The advertisers began to lose faith towards the end of the run. 'Doomsday' was approaching once again, but a carefully orchestrated campaign by the fans ensured a third season.

However, with a few notable exceptions, the quality of the third season was far lower than the first. Despite remarkable episodes such as the surrealistic Spectre Of The Gun, or the romantic For The World Is Hollow ... or the suspenseful Tholian Web a majority of the episodes looked good but lacked good scripts, or became retreads of earlier episodes and themes. Without the direct influence of Roddenberry, who had started up other projects, the show lost its impact if not it's loyal following. But sadly the important casual viewers, as opposed to fans, gave up in droves. Star Trek left tv screens on June 3rd 1969, despite another, sadly failed, concerted effort by the fans to save it. But it was not the end.

The Second Wave

In the intervening years, as the show went into syndication and also won millions of new fans from worldwide sales (Britain for instance didn't get the first season until three months after the third



Mr Sulu, joined (and sometimes replaced) by Chekov a young Russian colleague (with built-in teenage appeal!) from the second season onwards



Mr Spock (above) strips off for a variable second season (in Patterns of Force), while Captain Kirk (below) grabs A Piece of the Action





Above: Star Trek production design updated in 1979 for the Big Screen Below: Animated Star Trek — far better than fans give it credit for?



had ended in the States), the die hard fans kept the spirit of Star Trek going. Fiction magazines, conventions and regular meetings became the basis for the lives of many. Stars from the show would come and discuss at length their time working on Star Trek, and everyone tried to pinpoint what it was exactly that made Star Trek the phenomenon it was

It has always been fashionable in America to turn expensive live action shows into cheaper, more flexible animated cartoons. Many Sixties shows such as The Beverley Hillbillies, The Brady Bunch and even Tarzan made accessible jumps from the prime-time live action to Saturday morning kids fare. In 1973, Star Trek joined the bandwagon, although somewhat unusually, the original cast were employed to voice their characters. Many of the script writers from the original show were recruited, making the Star Trek animated series a far better than a lot of fans give it credit for. Although the animation produced by Filmation was astonishingly crude, even for the mid-Seventies, the stories frequently carried the day.

Yesteryear, The Jihad, The Counter-Clock Incident and The Pirates Of Orion are amongst the finest stories, most of them better scripted than a majority of Trek's final live action year. Of course there were duds as well, Walter Koenig's The Infinite Vulcan (Koenig was the only regular not to recreate his character in the series) and The Lorelei Signal are particularly dull, whereas some episodes became blatant retreading of familiar ground - Mudd's Passion speaks for itself, and How Sharper Than A Serpent's Tooth is a simple rewrite of Who Mourns From Adonias from the second live action season.

However, without doubt, the animated series, with its new characters and heavy reliance on totally alien beings — which Paramount's visual effects team could never have attempted to create for the original show — kept the Star Trek mythos alive.

A New Beginning

Rumours abounded in the late Seventies that the good ship Enterprise was to relaunch in a new series of live action adventures, minus Mr Spock (Leonard Nimoy had spent much of the past five or six years rebuilding a career overshadowed by the Vulcan and wasn't too keen to, once again, establish those problems in a weekly series). Then Paramount opted for the feature film treatment, jazzing up the design of the Enterprise and the uniforms, and general-



Above: The Wrath of Khan undoubtedly the finest Star Trek movie

ly updating the production design of Star Trek.

Star Trek: The Motion Picture opened in 1979 to fairly lukewarm receptions. Yes, it was a pretty film, the effects won an Oscar nomination, but the characters didn't seem to be the same ones the fans had cherished all those years.

When the second movie was announced, it was clear at lot of lessons had been learnt. Out went the bright sets, the dreary costumes and the reliance on effects. In came good characterisation, a strong plot and, ironically, no Gene Roddenherry, The Wrath of Khanis undoubtedly the finest of the Star Trek movies, and although the third movie The Search For Spock was also good, the destruction of the Enterprise signalled for many the natural end of the series.

Financially, the movies were popular and a fourth, far more comedic film was made — The Voyage Home in which the



crew were rewarded with a new Enterprise and Adminal Kirk was finally demoted back to Captain. For the fifth film, the least successful both financially and critically, the story tried to recapture the v show's spirit but although the story and look were fine, the script and overcluttered list of characters made it unpopular. The Final Frontier was not the end, and although a few months too late to join in the twenty-five year celebrations, the sixth and final movie The Undiscovered Country is due to open at Christmas in the US and late summer 1993 in the US

A New Series

But the films were not the end. In 1987 Star Trek: The Next Generation was launched by Gene Roddenberry — a new series featuring a totally new Enterprise and crew, still part of the Federation but set some seventy years after the movies. Kirk had been replaced by the older, more intellectual Picard, the off-quoted "We



Picard, older and more intellectual

come in peace, set phasers on kill" approach of the earlier Captain had been replaced by a more diplomatic style, but still the general Roddenberryesque attitudes and themes were present. The future was still optimistic, man was still flawed but far more willing to admit it and Space was still the final frontier, the last great adventure for which curiosity knew no bounds.

It took a couple of seasons before the new series totally found its feet, and for audiences to accept the new crew. Younger viewers of course accepted it immediately - the original series had been more of a quaint relic than the powerful and innovative show their parents had seen, but in an American tv climate dominated in the 1990s by nostalgia, Star Trek: The Next Generation has grown and grown in popularity. Poised to enter its fifth season, it has already outstripped the three year run of the original series and looks set to keep going. It is not a replacement, but an extension of Star Trek, and one which even Mr Spock, if he were still aboard, might consider quite "logical".

Mark Chappell

Star Trek: The Next Generation The "logical" extension of Star Trek





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Out of Orbit

PACE:1999 is one of the most underrated Science Fiction series of the 1970s. It has frequently been compared with Star Trek, and with good reason, although it was originally intended to be something quite different.

The format was devised in 1973, as Gerry and Sylvia Anderson began work on what was to be the second season of the live-action Fantasy series UFO [see Sylvia Anderson interview, TV Zone issue 20]. The intention was to take UFO further into the future; leaving 1980 behind and beefing up the action at the end of the Twentieth Century. The working title of the show was UFO: 1999, although UFO 2, Space Probe, Menace From Space and Space Journey: 1999 were all used at various times. Moonbase Alpha became the centre of attention as the main line of defence against the aliens, although the more the concept was updated, the more it gained its own identity.

The final metamorphosis occurred when Lew Grade, then Head of ATV, announced that he wanted an all-new series; links with UFO were severed entirely. The aliens were left behind, and the Moon became a travelling platform for the Alphans' voyage of discovery.

The Void Ahead

A half-hour pilot show called Zero G was written by the Andersons, and then later re-written by George Bellak with a new title The Void Ahead. The episode was expanded to an hour, and finally called Breakaway.

It became clear from an early stage that the main focus of the series would be the spectacular special effects, which in turn would demand a huge budget. Space:1999 would therefore need American backing, and that could be acquired by easting American actors in the lead rôles. Initially, Commander John Koenig was to be played by Robert Culp (who had appeared in the American series 1 Spy) and Katherine Ross (remembered for The Stepford Wives and Butch Cassidy and the Sundance Kid) was cast as Doctor Helena Russell. When their contracts fell through, the Anderson travelled to America to meet husband and wife team Martin Landau and Barbara Bain, best known for their rôles in Mission: Impossible. They presented the Landaus with story outlines for the series, and after a few meetings the couple were

contracted.

The third lead character, Professor Victor Bergman, was to be played by an English actor. The Andersons were able to convince Barry Morse (who had been one of the leads in **The Zoo Gang**) that his rôle would not be overshadowed by the visual effects.

Production Problems

With a budget of three million pounds, the first season of **Space 1999** began filming on November 11th 1973 at Pinewood Studios. The schedule was fast and

Husband and wife team Martin Landau and Barbara Bain in cerebral mode as Commander Koenig and Doctor Helena Russell



furious, with scripts often arriving very late. Some of the blame lay with the American backers, who would constantly demand changes, Johnny Byrne, who was to write and script edit much of the first season, claimed at the time, "One week there wouldn't be enough pretty girls. Next week, they would complain that the shows were too slow, so we'd speed them up. Then they'd complain that we needed more depth and characterisation.... Of course, the moment you start putting characterisation in you lose the speed."

A dynamic title sequence was prepared for the show, accompanied by a superb score by Barry Gray (who had composed themes for the Andersons' previous series). The sequence was intended to grab the floating viewer, and contained snatches from the climax of Breakaway together with glimpses of the episode it accompanied.

The first season aired in Britain in September 1975, dates and time differing with the various ITV regions. It was not a huge ratings success, but given the various production pressures it is a miracle that the series had as many merits as it did. There were some abysmal offerings (Ring Around the Moon and Full Circle), some rather average ones (Alpha Child, The Last Sunset and Space Brain), but also some outstanding examples of television Science Fantasy.

Breakaway is marvellous, Death's Other Dominion, Dragon's Domain and Earthbound are classics, and at least a dozen others are worthy of praise.

Freddie's Here!

However, there was a general feeling of unhappiness over the show, and when Sylvia Anderson chose to resign as producer, it was decided that her replacement should be someone who would gear it more readily to the American audience. Freddie Freiberger (branded by some as 'the man who had killed Star Trek') was brought in to make the programme more upmarket.

Freiberger viewed a mere eight episodes of season one before passing comment. He found the special effects excellent, but the leading characters cold and humourless. He wanted to inject life into the Alphans, thus making them more likeable to a viewing audience who could not identify with them at all.

As a result, the second season brought some major cast changes, and Paul Morrow. Kano and Victor Bergman disappeared without trace. Barry Morse had failed to reach agreement with Gerry Anderson on a new contract; the other two characters were deemed redundant. Alan



Above: Earthbound A first season classic with Christopher Lee & Roy Dotrice Below: The Metamorph Catherine Schell as Maya, a second season regular





Dragon's Domain A first season story featuring a monster and a Helena Russell Status Log experiment

Carter was also marked to disappear, until it was discovered that he was extremely popular with the American fans. This left room for Freiberger to introduce some new characters: another Science officer, a shape-changing aften called Maya, and the security officer, Simon Hays. Tony Anholt, who had appeared in The Protectors, but is probably best known now as Charles Frere from Howards' Way, was cast as Hays — who was then re-named Tony Verdeschit two days before filming started.

Metamorph Maya

Maya was to be a female Spock-like character, with shaded cheek bones, warty eyebrows and the miraculous ability to transform herself into any living creature. Catherine Schle, who had appeared in the first season episode The Guardian of Piri as the Servant of the Guardian, and was also one of the leads in the watchable Science Fiction movie Moon Zero Two, was chosen out of forty actresses who auditioned for the fole.

According to costume designer Emma Porteus, Francesca Annis was one of the other names up for the part. Schell was put through three days of arduous make-up tests until the final Maya 'look' was decided upon, and early plans to give her contact lenses were abandoned when it was found that they severely obstructed her vision.

Series Two began filming on 26th January 1976, with a script by Johnny Byrne called *The Metamorph* (with the working titles of *The Biological Soul* and *The Biological Computer*).

The whole style of the production had now changed; the impressive Main Mission set had been scrapped, and a more compact Command Centre introduced. The focus was now very much on Koenig. Helena, Maya and Tony Verdeschi; Alan Carter remained a peripheral character, while Sandra Benes was nick-named Sahn and left to recite print-outs. There were some fresh faces, like Yasko, Alibe and Bill Fraser, but they tended not to enter into the action as much as, for example, Paul Morrow had. Everyone smiled a lot more, called Koenig by his first name, and Maya could change into something amusing for light relief.

Despite this tendency to use Maya for the end of episode joke, the character really is the highlight of the second series. Whereas the Landaus could be rather wooden, Catherine Schell would take the most average script and make something of it. She is superb in the otherwise dreadful The Beta Cloud, and acts her heart out in The Metamorph and The Dorcons. Indeed, her reaction to the Dorcon spaceship in that final story is one of the series' most dramatic moments.

The Log Lady

Most episodes would feature Helena Russell updating her Status Report, something which had been experimented with in season one's Dragon's Domain. Aside from being an obvious lift from Star Trek's Captain's Log, this also create continuity problems. The events in Dragon's Domain take place 877 days after leaving Earth orbit, and Season Two begins 342 days after leaving Earth orbit, and Season Two begins 342 days after leaving Earth orbit, and Season Two Mortow?

A change unpopular with many viewers was the change in titles sequences. Clips from Breakoway were still in evidence, mixed with footage of Koenig standing up and firing a laser, Helena walking down a corridor into freeze-frame and Maya transforming into various animals. The 'This Episodet' section was discarded, and Barry Gray's wonderful music was abandoned — although the replacement version by Derek Wadsworth was still

very enjoyable. Gerry Anderson felt that Gray's symphonic version suited the sense of wonder that accompanied series one; the following year the emphasis was on action and characters, and so a more upbeat version was required.

Also lost was the classical music which had accompanied stories like Dragon's Domain and Space Brain. Derek Wadsworth provided his own scores, which were rather more intrusive than the visuals required.

The End of Space:1999

When the series aired on British television in September 1976, scheduled opposite Doctor Who, it was already on to a loser. Although it could beat Who hands down on effects, Space:1999 was not telling such good stories. The Metamorph, The Exiles (starring the future Blue Peter presenter Peter Duncan, with his voice re-dubbed!) and Journey to Where were all entertaining instalments, but the series seemed to have lost some of its bite. As ratings slumped, many regions hastily re-scheduled the show midseason, with ATV dumping it into the children's spot on a Thursday afternoon, before forgetting it altogether. All faith in the series was lost, and a third season was never commissioned.

Freddie Freiberger's version of Space:1999 was like his third season of Star Trek; too homely and predictable. There was too much reliance on such unbelievable concepts as talking, psychopathic plants, a talking psychopathic cloud and a man pretending to be God.

Also, whereas season one had kept away from alien monsters (the only exception being the marvellous creature in Dragon's Domain), season two frequently had people in shoddly-made fur and plastic costumes running around Alpha. What was needed was fresh, inventive stories — but, again, there were elements of Freiberger's year on Star Trek showing through. For instance, the penultimate episode of Space: 1999, The Immunity Syndrome, is a title used in Trek, with parts of the story similar to Is There In Truth No Beauty.

Which is all a great pity, because the first series offered so much promise. What the makers of Space:1999 needed was the freedom enjoyed by Doctor Who and Blake's 7. Creativity was throttled by the American financial backers, and Gerry Anderson's output has never really been the same since.

David Richardson
Production information supplied by
Chris Bentley and Roger Rice



Above: The A-B Chrysalis, featuring a plastic, alien costume Below: The Immunity Syndrome took its title and plot ideas from Star Trek



ATTACK OF THE CYBERMEN

Centuries before Star Trek's Borg invaded Federation Space, Earth was threatened by another Cybernetic enemy — the Cybermen. In a special Flashback we examine the sixth Doctor's encounter with his old enemies, when they travelled back in Time to 1985...

The Plot Episode One

N the sewers beneath Fleet Street, two surveyors, Bill and David, examine the tunnels. They are struck down by a dark assailant.

In the TARDIS, the Doctor repairs the Chameleon Circuit. As he brings the ship in to materialise, it is rocked by a massive gravity force.

The City of London. Four men plot a bank robbery in their parked car. They are led by Lytton, the mercenary the Doctor last encountered working with the Daleks; invesigate.

he is now helped by Griffiths, Russell and Payne. Leaving the group, Russell telephones the police...

The gang meet at a lock-up garage in the East End, planning to enter the bank via the sewers.

The Doctor has stabilised the TARDIS and he and Peri observe Halley's Comet, which Peri notes has always been associated with impending disaster. The ship picks up a distress signal from Earth, and the Doctor decides to investigate.

The TARDIS materialises in a scrapyard in its usual Police Box shell, then changes to an ornate cabinet. The Doctor and Peri leave, but are unaware that they are being followed by two policemen — the replicants who assist Lytton.

Meanwhile, Lytton and his gang have entered the sewers, but Russell believes they are being followed. Payne is sent to investigate. The Doctor and Peri return to the scrapyard — which is, in fact, 76 Totters Lane, where the Time Lord, with his grand-daughter Susan, spent some months repairing the ship. Inside the TARDIS, the Doctor explains that the distress signal is being bounced off a local house, and moves the ship to its actual source — the lock up garage.

In the sewers, Payne is murdered by an unseen attacker.

The Doctor and Peri find the distress beacon, but are held at gun point by the policemen. The Doctor manages to overpower them, and he and Peri enter the severs

Lytton's gang discover that the tunnels do not match their map. From the darkness, a figure strides towards them—a Cyberman Clapreman! Griffiths fires on it, rupturing its hydraulic pipes. The Cyberman collapses, fluids gushing from its body. A wall slides back revealing the Cyberleader and his troops. Lytton surrenders to them.

The Doctor and Peri find Payne's body; his neck has been broken.

The Cybermen take Lytton and Griffiths to their base, built into the sewers. There are several deep alcoves, in which Bill and David and other humans are being converted into Cybermen. Lytton tells the Cyberleader that he tracked them by their communication signals; he wishes to join them, and has brought Griffiths as a gift. They are to be taken to the Cybermen's planet. Telos.

On Telos, a work party of humanoids, who have been partly converted into Cybermen, is digging into the planet's surface, supervised by armed Cybermen. Two of them, Bates and Stratton, lead a revolt, lopping off a Cyberman's head.

Before they can grab the head, it is destroyed. They run for cover. Bates is furious; they require a third person to help them pilot the ship and escape Telos. The planet is being mined with high explosives, and will be vaporised.

In Cyber Control, the Controller instructs their acquired Time Vessel to land. The Doctor and Peri meet Russell in the tunnels, who admits he is a police officer

The Doctor and Peri arrive at their almost familiar destination



acting undercover. The Doctor recognises that Commander Lytton is behind the hystery.

Stratton and Bates attack a Cyberman, lopping off its head with a metal bar. Stratton will wear the head as a helmet. His body already covered in cybernetic implants, he will pass as one of the creatures.

The Doctor and his friends encounter a Cyberman approaching down the tunnel. The Doctor sinks a sonic lance into its chest unit, and they escape. The body is found by the Cyberleader and Lytton, who surnise that the Time Lord has returned to Farth

The Doctor, Peri and Russell reach the TARDIS, but the Cybermen have entered the console room. Russell destroys one of them, but in turn is killed. The Cyberleader enters with Lytton and Griffiths, and orders that Peri be killed.

Episode Two

The Doctor sets the TARDIS to self-destruct, and only cancels the program when the Cyberleader assures him Peri will be spared. The Leader then demands that the co-ordinates be set for Telos, and reveals that his race can now Time travel.

The prisoners are left in one of the TARDIS's rooms. The Doctor is concerned about the Cybermen's new ability, although Lytton assures him that they alve only one Time vessel, which they stole from another species. Lytton returns the Doctor's sonic lance, enabling him to interfere with the ship's navigational concrists on the three will miss Cyber Control.

The Doctor explains that Telos became the Cybermen's home following the destruction of Mondas. The indigenous life—the Cryons—were wiped out. The Cryons could not live in temperatures above zero, and created refrigerated cities which the Cybermen needed for their own survival. Lytton points out that Mondas's destruction will take place in a year's time, in 1986.

On Telos, Stratton, disguised as a Cyberman, leads Bates across the dunes towards Control.

The TARDIS (in the form of a gateway) materialises in the Tombs, and the group disembark. Suddenly, a previously hibernating Cyberman breaks out of its cell and decapitates one of the guards. The creature is wildly out of control, and the distraction allows Peri, Lytton and Griffiths to escape in different directions.

Peri makes her way through the Tombs, only to be attacked by another rogue Cyberman, disorientated after the hibernation process. She is saved by two Cryons.

Elsewhere in the tunnels, Lytton and





Bates (Michael Attwell), enslaved on the planet Telos and partially Cyber-converted, now has the strength to kill a Cyberman!



Bates looks on as Stratton dons his Cyber-disguise for their escape

Griffiths meet Threst, a native who is obviously expecting them. Lytton is really working for the Cryons; hired to steal the Time ship from the Cybermen.

The Doctor is thrown into a cold prison cell, and meets another Cryon; Flast. She reveals that a few of her race still survive, but the Cybermen plan to change history and avert the destruction of Mondas.

Peri's rescuers take her to the Cryon base and introduce themselves as Rost and

Varne

With information provided by the Cryons, Lytton and Griffiths find Bates and Stratton and suggest an alliance.

Flast claims that the Cybermen will divert Halley's Comet so that it destroys the Earth. The Doctor realises that he has been manoeuvred by the Time Lords to prevent the change in history. Flast shows him that the room contains stocks of Vastial, a mineral which explodes at tempera-

A work party of partially converted humanoids under armed Cyber-supervision



tures above freezing. The Doctor uses his sonic lance to open the door, and slides a box of vastial out towards the guard. It explodes, destroying the Cyberman.

The Doctor escapes, leaving Flast behind with the sonic lance — she cannot leave the refrigeration unit as the heat would kill her.

Making their way through the ducts of Control, Bates, Stratton and Griffiths are forced to abandon Lytton when he is captured by the Cybermen.

The Controller confronts Lytton, now aware that he plotted to steal the Time vessel. As the mercenary refuses to talk, the Cybermen crush his hands. He will become a Cyberman.

Peri and the Cryons make their way to the TARDIS, but it is guarded by a Cyberman. The Doctor finds them, and decides upon a plan to draw the creatures away from the ship. He enters one of the refrigeration cells and tampers with a frozen Cyberman, activating its in-built distress beacon.

Flast switches the sonic lance on and buries it in the stores of Vastial.

The Cybermen find her, and drag her from the freezing unit. Outside, she dies in agony as her body melts away.

Bates, Stratton and Griffiths reach the service door leading to the Time vessel. As they victoriously prepare to enter, Bates is killed by a forcefield, while the others are gunned down.

The Cybermen are drawn from the TARDIS and are attacked by the Cryons. Varne is killed in the battle. The Doctor and Peri enter the ship, and promise Rost that they will attempt to save Lytton.

The TARDIS, back in the shape of a Police Box, materialises in the laboratory, where Lytton is attached to the conversion equipment. The Doctor cuts the mercenary free, but the Controller returns. Lytton takes the knife and plunges it into the Controller's arm, allowing the Doctor to grab a Cyber-gun. He shoots down the Cyberleader, Lieutenant and then gund down the Controller, which explodes. The Doctor turns to help Lytton, but he is dead. As the TARDIS leaves Telox, the sonic

As the TARDIS leaves Telos, the sonic lance heats the Vastial stocks and the resulting explosion destroys Cyber Control. The Doctor is left to ponder on events, realising that he misjudged Lytton...

CREDITS

The Doctor	Colin Baker
	Nicola Bryant
Lytton	Maurice Colbourne
Griffiths	Brian Glover
Russell	Terry Molloy
Payne	James Beckett

Bates	Michael Attwell
Stratton	Jonathan David
Bill	Stephen Churchett
David	
Cyber Leader	David Banks
Cyber Lieutenant	
Flast	
Cyber Controller	
Rost	
Varne	
Threst	Esther Freud
Policemen	
Mike Brabe	n, Michael Jeffries
Culturamon	

Cybermen

..... lan Marshall-Fisher, Roger Pope,Thomas Lucy, Pat Gorman &John Ainley

.....Pat Gorman, Stephen Hull.

City PeopleKeith Chamberlain, Ken Pritchard,Christopher Holmes, Cy Town &Penny Lambirth

.....Trisha Clark, Irela Williams & Maggie Lynton Man being turned into a CybermanKen Pritchard

Writer.....Paula Moore Script Editor.....Eric Saward **Production Associates**

......June Collins & Sue Anstruther Production ManagerAndrew Buchanan

Production AssistantLlinos Wyn Jones

Assistant Floor ManagerPennie Bloomfield

Film Cameraman....Godfrey Johnson Film Sound Barrie Tharby Grips......Gary Hutchings Lighting Max Foster & Paul Eveny Film Editor M A C Adams Lighting DirectorHenry Barber Sound Supervisor Andy Stacey Grams.....John Downes Vision Mixers

...... Nigel Finnis & Dinah Long Technical Co-Ordinator

.....Alan Arbuthnot Camera SupervisorAlec Wheal CrewEleven Videotape Editor Hugh Parson Designer Marjorie Pratt
Design Assistant..... Adele Marolf Costume Designer

......Anushia Nieradzik Costume AssistantJulie Godfrey Make-up DesignerLinda McInnes Make-up Assistant..... Sharon Walsh Visual Effects Designer

......Chris Lawson Visual Effects AssistantGraham Brown



Director Matthew Robinson (right) discussing his method of Attack ubiquitous producer John Nathan-Turner (left)



Nicola Bryant and Colin Baker on location in Davis Rd, London W12 Below: Nicola wears a dressing gown - far warmer than her skimpy costume!





The TARDIS in its ornate cabinet guise lurking behind the crew

Video Effects Supervisor

Background

Attack of the Cybermen (production code 6T) began life when script editor Eric Saward commissioned Paula Moore to write a 'traditional' Doctor Who story to open the show's twenty second season. The story was to continue on Earth after the events of the previous season's Resurrection of the Daleks, with space mercenary Lytton trapped on the planet with his two replicant policemen.

Moore submitted a draft version called The Cold War', which was an action/adventure tale strongly linked to earlier Cybermen stories. The Tenth Planet was recalled in the Cybermen's attempt to avert Mondas's destruction; the Tombs of Toles hailed back to Tomb of the Cybermen, and the sewer scenes invoked ememories of The Invasion. She then added interesting new elements which expanded the Cyber-myth, introducing the all-female Cryons. Saward then re-worte portions of the script, adding the sub-plot of Bates and Stratton.

Filming began on Tuesday May 29th 1984, starting with the exterior of the bank as Lytton, Payne, Criffiths and Russell plot the robbery. The late Maurice Colbourne, now best known for Howard's Way, returned to play Lytton, while Terry

The foreground miniature of Cyber Control blending into Gerrard's Cross



Molloy (usually hidden under a mask as Davros) revealed his face for the first time in Doctor Who to play Russell. The 'bank' was in fact an office in Hammersmith, with Lytton is car parked opposite outside the Dartmouth Castle Public House on the corner of Glenthorne Road, London W6. The production team then moved on to 161 Becklow Rd, London W12, to shoot the Doctor and Peri arriving at the Scrappard. Later, the scenes in the alley and road for episode one were recorded on Davis Road, London W12.

The following day, the production moved to Gerrard's Cross Sand and Gravel Pits in Hertfordshire, where the exteriors on the planet Telos were to be filmed. This took two days, and did not involve Colin Baker and Nicola Bryant. The bleak atmosphere of Telos was created by the Visual Effects team wafting smoke across the pits, while the camera was fitted with a fog filter. The script called for the Cybermen to wear 'Blue overalls with clear plastic helmets covering their heads' to protect them from the planet's poisonous gases. This was dropped on the day as it made the monsters look quite ludicrous. Only one Cyberman was on location for the first day, although it was required for a major stunt scene as Stratton lops off its head with an iron bar. Stuntman Ken Barker balanced a Cyber helmet on the back of his neck while holding his own head forward and wearing a fireproof balaclava to protect him from the pyrotechnics.

An effects shot of Cyber Control was achieved using a technique called Foreground Miniatures, which involved suspending the model on a hidden arm in front of the camera. The model could then be blended into the location, and would appear to be on the horizon, allowing Bates and Stratton to appear in the same shot.

The crew returned to Gerrard's Crosson 31st May to record the scenes of Bates and Stratton escaping from the work party. Three Cybermen were in evidence on this day, with four extras employed as the other members of the work party. There were some problems experienced at the location, with the actors playing Cyber men finding the sandy terrain almost impossible to walk on. With limited vision through the helmest, they frequently fell over, and on one occasion a Cyberman tod on his own gun and smashed it!

The final day of filming was Friday 1st June, as the crew travelled to 36 Birkbeck Road, London W3 to shoot the scenes at

Right: The Doctor (Colin Baker) tracks a signal — Peri (Nicola Bryant) keeps warm (spot the leg warmers!)

TV ZONE





Colin Baker and Nicola Bryant filming in the alley, complete with peeping public in the background (note old lady's head just left of Colin's shoulder)



Headless Cyberman antics on Telos, with the film cameraman (bottom right) well protected for the big bang!



the lock-up garage. Colin Baker and Nicola Bryant were back, as the Doctor and Peri fought off the murderous policemen. A section of dialogue was cut shortly before recording, which involved a conversation between the pair about Britain's outdated gun laws. A BBC armourer was also in attendance on the day, looking after and advising on the use of the policemen's firearms.

After a break for rehearsal at the BBC North Acton complex, Attack of the Cybermen entered TC6 at Television Centre on 21st June. The first scene to be recorded involved the Doctor, Peri, Griffiths and Lytton held prisoner in a TAR. DIS room by the Cybermen, which was followed by sequences in a TARDIS corridor and the console room. A flexible mirror was useful to creat the effect of the TARDIS caught in the gravity field of Halley's Comet.

The following day consisted of scenes in the Cybermen's Earth base and the sewers. Three camouflaged, black Cybermen were available for use on this day, one of which was played by stunt man Ken Barker for the more dangerous shots involving explosives.

The sewer set was made up of movable flats (scenery walls), which allowed cameras to move in and out to achieve the best possible shots. There were lighting problems, however, with microphone boom shadows and camera shadows frequently visible on the walls. Colin Baker and Nicola Bryant also experienced difficulties, as whenever they appeared in a two-shot they would find themselves casting shadows on each other. There was also a problem with the slanted sewer set, which tended to wobble violently when the two lead actors walked down it. This was solved by a number of scene hands supporting the walls during the recording

of the sequence. A shot intended to open the first episode, but ultimately never used, was recorded during the evening. This involved the use of live rats in the studio, which were shot with a lightweight hand held camera which then panned to the two sewer workers. The final recording of the evening involved the deaths of the water workers, for which three different versions were taped. The first was shot with a static camera, with Stephen Churchett screaming loudly; the second was similar but with a silent scream, while the final version used the hand-held camera zooming in on the actor. This was in fact the version used on transmission, with colourful video effects enhancing the image.

After another break for rehearsals, the second block of studio recording began in TC6 on Friday 6th July. Popular impres-



The Doctor hits his mark while Perl walks the plank during the location filming for Attack of the Cybermen

sionist Faith Brown performed the rôle of Flast hidden under layers of plastic and polythene, although apparently during rehearsal in the studio she took great pleasure in playing the rôle as Hilda Ogden from Coronation Street!

Saturday 7th saw the recording of the sequences in the Tombs, which had been redesigned and bore no similarity to the ones in *Tomb of the Cybermen*. The sequences of Bates and Stratton in the ducts were also taped on this day. Studio work was completed on Sunday 8th, with recording in the Cyber Lab and the Cryon base.

Going Live presenter Sarah Greene played the part of Varne, which she appeared to enjoy, apart from finding the Cryon mask uncomfortably tight. Michael Kilgarriff reprised his rôle of the Cybra Controller, last seen in Tomb and now given a drastic re-design by costumation designer Anushia Nieradzik. The Controller was brought in line with the current Cybermen, although features such as the lack of 'head-handles' and the elongated dome on the helmet were retained.

Episode one of Attack of the Cybermen (duration 44' 17") was broadcast on 19th January 1985, the first time **Doctor Who**

had been shown on a Saturday since 1981. The series was now made to a forty-five minute format. This episode length had seemed to work the previous year when the BBC had edited together the four-part Resurrection of the Daleks into two parts to allow room for the Winter Olympics. The ratings for part one of Attack were incredibly healthy: 8.9 million viewers. Unfortunately, these plummeted for episode two (duration 44' 29") shown on 26th January, which achieved 7.17 million viewers. This sent warning signals to the BBC's higher management, who began looking at the over-use of violence in the series, which finally contributed towards the cancellation of the following season.

Eric Saward's novelisation of the story was published by W H Allen in 1989, number 138 in the Doctor Who library. Ian Garrard and Richard Houldsworth

A Cyber-head fitted for Telosian action on location at Gerrard's Cross





JIM'LL F-X MI

and first encountered it as a script which

arrived at the BBC Visual Effects Depart-

ment. "Looking at it I didn't think it would be that difficult," he claims. "We had

about six weeks to plan the pilot episode

and the deadline was pretty tight as

originally it was going to be filmed over-

here that it was decided that Marvin would

Making Marvin

In Francis is a Visual Effects designer with an impressive track record in Fantasy television. Although now working freelance, he was employed by the BBC for several years, where he provided effects for, among others, The Hitch-Hiker's Guide to the Galaxy, Captain Zep, Ductor Who and two seasons of Blake's 7.

Hitch-Hiker's was probably Francis' greatest challenge; a radio series thought by many to be impossible to bring to television. Francis was not deterred by this; he hadn't heard the show on radio,

be impossible to bring to rancis was not deterred by departments in for a meeting, and it was

seas."

Jim Francis works on a Dentrassi

Ford, Marvin, Zaphod and Arthur

be made in our Visual Effects workshop. The design for Marvin took a long time to realise—I had my ideas, the producer had his and the writer had his, and so it took quite a few meetings to come up with a design we were all happy with. The production was an excellent team where we all helped each other out. By the time that we were doing the Restaurant at the End of the Universe scenes, most of our modelwork was done, and so we were able to offer help to the make-up designer by making various masks."

A major problem was designing Zaphod

Jim's Slartibartfast bubble ship



Below: Marvin, minus his head!





Left page: Zaphod Beeblebrox with Effects man Mike Kelt as the 3rd arm!

Page 25



A grounded Vogon demolition ship



Plastic kit details affixed for that added touch of 'reality'

Beeblebrox, whose two heads were a throw-away joke on radio, but for television there was neither the time nor the money to visualise convincingly. "We never had the chance to iron out the problems with the head, and it never behaved as well as it could have done. A lot of the time that it appears it wasn't actually operating because of problems with the gears, and we didn't have time in the studio to fix it. In retrospect I wish we had made two or three model heads, just to cover it breaking down on the day. I would also have liked it to have spoken more, because when it did talk it actually came to life. We constructed it by doing a face cast of Mark Wing-Davey which we modelled up on foam rubber. We also did a body cast, because the head had to be supported by a false chest and back. The head was then made-up by the make- up designer."

The first episode of Hitch Hikers opens with the sun rising over a country field, which was a model constructed by Francis and his team. But why bother to fake an everyday occurrence? "They wanted to be able to time it with the opening narration, and also the schedule was getting pretty tight and the producer didn't want to risk not getting that opening shot. It saved them having to go out with a camera crew in the morning at a ridiculous hour."

Vogon Spaceships

One of the most memorable scenes in that opening episode was the sight of the Vogon spaceships floating over the City of London. The modelwork is particularly good - no shaky lines, with the ships themselves conveying a marvellous feeling of scale, "We were very lucky the day that was filmed because it was very sunny and the sky was very blue. Originally we were going to shoot the models against a blue screen for the matte, which would have meant us drawing mattes around the buildings. However, the sky was so blue we didn't have to and we could key the models straight into the sky. The scale of the ships was achieved just by doing a very detailed model; in reality the ships were about three and a half feet long.

That example of modelwork was shot on film, but does Francis feel this is the best medium for achieving a convincing effect? "It depends really on what shot you are trying to get, but ideally I would always like to shoot on film. The lighting is better and you have a much greater chance of making it look real. Also, with model work you tend to shoot it at slow speed to get the scale, particularly if there is an explosion involved. If you try to slow video down, it just looks slowed down. We wanted to shoot all our modelwork on film, but there were some later shots I thought looked pretty dreadful because our money was running out and we had to use video. The whale scene was one exception to this; we had a puppet which didn't necessarily have to look convincing, and so using video didn't matter."

Even though resources were dwindling rapidly as the series progressed, Jim Fran-

cis was able to experiment with techniques that were relatively new to television. Foreground miniatures, which had been used to great effect in feature films, solved the problem of how to show the Starship Heart of Gold parked on the planet Magrathea, while in the same shot the crew marched down the hillside. "We could have put the model in electronically, but it would have looked a bit strange, so what we did was to suspend the model in front of the camera on a disguised 'arm' so that it appeared to be sitting on the landscape in the distance. They actually recorded a version with the characters walking out of the model in long shot, but obviously didn't have time to use it.'

The end of episode four required a computer bank to be destroyed in a cataclysmic explosion. "The producer asked me how we could do that explosion, so I said as a joke that if he wanted it to be big we couldn't do it in the studio, if would have to be done outside. He took me up on that and hired a space at a country club, and they built the set outside. It did work, but I would have liked to have seen the explosion on the screen for a little longer. We put a lot of work into that,"

A second series of The Hitch Hiker's Guide to the Galaxy was planned, and Jim Francis was scheduled to work on it. but sadly it was never made.

Blake's 7

Francis obtained a great deal more experience of model-making from

Blake's 7, which he joined at the start of its third year, taking over from Mat Irvine who in turn had replaced Ian Scoones. Scoones had been responsible for the superb design of the Liberator, and Francis





Zaphod, not talking to himself

was to find on joining the show that he was not required to spend time creating any new shots of the ship.

"For the first two seasons they had built up a number of stock shots of the Liberator, which the writers were aware of and would refer to in the scripts. We would try and talk them out of using these, because the stock shots had become very obvious to the regular viewers. But David Maloney (the producer) was adamant that we shouldn't waste time re-shooting Liberator footage."

Fortunately the series would present other challenges, be it transforming a hillside for the third season episode Volcano, building a monstrous insect creature for The Harvest of Kairos or constructing a huge brain for Ultraworld.

"With the volcano, we were going to shoot with a fifty-fifty mirror, angling a piece of glass at the mountain. We built a black cut-out shape of the mountain, the dica being that we would put some very bright fireworks coming out of it which would reflect into the mirror. It would have looked quite convincing when it was all lined up; we sometimes use the same effect when we have to show a house on fire, but we are not allowed to actually set it alight. On this occasion, however, the strong winds just blew it over, so we had to set real exclosions up there.

"The insect creature in Harvest of Kairos was built around one of our Visual Effects assistants, with him supporting it on his back. I had just seen Alien and I was determined to steal the idea of the mouth off of them. I then also got a pile of reference books and looked at sea urchins, seeing how they come out and disappear.



Producer Vere Lorrimer and his happily dead crew with some pyrotechnic guns

back into their shells. We used it as teeth for picking up crystals. When we broke the insect up I kept the mould and then used the same mouth effect again in the next series on the snake monster in Res-

"The brain in Ultraworld was a big latex ball about five feet in diameter, made up on a rig. Inside the model were pneumatic arms, which were operated on a keyboard and gave the effect of it throbbing. We could speed it up as it built up to the exbuilt in the county of the county of the 'builte hirs', with pockets of sap and gunge which flew out when they were detonated."

For the episode Children of Auron, the effects team were required to build a model city which would match directly into location filming done at Leeds University. Francis visited the location and took photographs of the building, incorporating features such as an archway and steps into his model.

The End... & Beginning

With Terminal planned to be the final episode of Blake's Seven, David Maloney decided to go out with a bang. The Liberator was to be eaten away by an alien fungus, which required that the Visual Effects team daub gunge over the set.

"We used Slime for that, which has now been banned. We contacted the manufacturers and got hold of dustbins full of the stuff. We also made up various large 'blisters' which we then stapled onto the

walls as the ship deteriorated.
"That final scene was good for us as the

director told me that as it was a Visual Effects scene, we should direct it. She described the sort of mayhem she wanted as the flight deck was destroyed. We then dreamed up the idea of the floor tipping up and the beams falling down, and although it was rather rushed I think it worked rather well. We then took our smaller model of the Liberator — not the three-foot original — and blew that up."

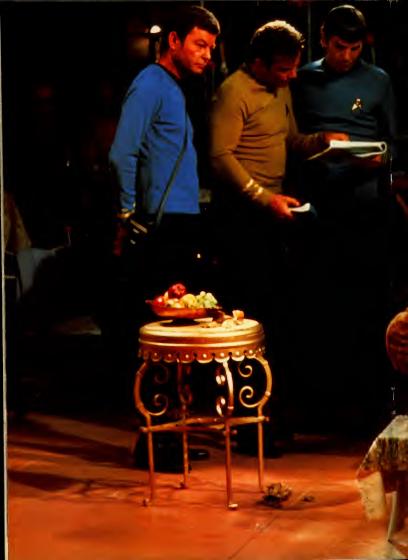
As is already well documented, the series was given a reprieve and a fourth year planned — but too late to save the magnificent Liberator. "I got a phone call

Liberator mayhem directed by Jim

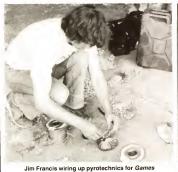


The Scorpio — Star Wars influence?













Blake after the explosive gore eruption in Blake

from the new Producer, Vere Lorrimer," Francis recalls, "and he said that the new series was coming up and that he would like to have a meeting. At this meeting it was decided to give the crew some sort of identity, and that the Costume Designer should put them in overalls. It was basically an attempt to try and co-ordinate a style all the way through, to make things look more functional. It was here that we came up with the ideas for Slave. My original thought was to make him a character in his own right, who was plugged into the ship rather than simply being a machine. They decided against that. I was determined that he shouldn't be just a box of flashing lights like Orac."

The Scorpio

"When we came to design the Scorpio, we were very aware of the feature films around at the time, which made us want to do one better. The design came out of the script - it was built almost as it was described, a rusting old heap. Although I would never have admitted it at the time, there was a Star Wars influence creeping in."

One of the best episodes of the fourth season, Sand, required detailed model work to establish the hostile environment of an alien planet. It opens on a shot of a craggy valley, over which wisps of cloud and fine glistening particles are floating. "That model was about fifteen feet long and four feet wide. I suggested that we should go for the same effect that you have when you are landing in a plane - coming through wisps of cloud. All I did was to lay out a stretch of black paper, then sprayed some white on it and sprinkled

glitter over that. The camera then tracked along that while we did the shot of the model landscape, and they were electronically superimposed."

Bangs and Flashes

Games saw an amazing display of pyrotechnics on location in a quarry. That was a major problem, because the area they had chosen was unstable, but we were only told this by the safety guy when we got down there. We were not allowed to make any noise at all, and that was probably the heaviest explosion that we had to do. In the end we got an explosion that looked quite violent, but on location it just made a 'whoosh'.

'An explosion is always planned, and

you decide what direction you want to see things flying in. It isn't one big bang, but a series of smaller explosions lifting it in the direction you want it to go. Different equipment is used depending on how powerful it needs to look. For example, a small mortar with a soft charge will throw an explosion out quite high. Also, you can make an explosion look much more powerful by having the right sound effect, or by slowing down the film. The scene in Games looked very effec-

tive on screen, but on location it looked like nothing. I decided in future to put an extra charge into my bangs that does nothing but makes a lot of noise. If it makes a huge bang the crew will say at the time, 'That was good!' and give a round of applause.

Director Mary Ridge and the Effects team prepare a Terminal snake for Rescue





Dayna, Soolin and Slave (originally envisaged as more than a machine by Jim)

"In ever got bored with the pyrotechnics on Blake's Seem because at hat time I had done very little and everything was a challenge to me. It was a opportunity that I don't think many Visual Effects designers now will find, because they don't make those type of programmes aymore. They were always coming up with different types of explosions. I suppose if it had been a police series with cars being blown up all the time I would have got fed up."

Bloody Ending

The fourth and final series of Blake's Seven came to a close with Blake, and another cataclysmic ending. The Scorpio was to crash in the forest of Gauda Prime,

A 'miserable failure' from Doctor Who



an accident in which it would suffer irreparable damage. "I checked that no more shots were needed for the spaceship, because for the crash scene we just got a saw and cut the model in half." A drastic move, but one could argue that on the strength of the resulting footage it was worth it.

The story ends with the leading characters gunned down by Federation Stormtroopers, after Avon has killed Blake. Forthat scene, Gareth Thomas was rigged with a small explosive charge, which when detonated caused an eruption of fake blood and gore from his stomach.

"I was surprised they let us do that," Francis muses, "I was convinced it would be cut. However, both Paul Darrow and Gareth Thomas insisted on a bloody ending."

Doctor Who

In his days as a Visual Effects assistant, Francis had worked on a **Doctor Who** story, *The Armageddon Factor*. He later returned to the series as an effects designer, on the 1984 classic *The Caves of Androzani*.

"On Blake's Seven I had got fed up with he pyrotechnic flars from the guns. They all looked so similar and were dreadful to service. We would always think we had enough spares, but then they'd go for seven or eight re-takes and we'd be serabling about for more. There were a lot of shoot- outs on that Ductor Who, so I gested that we should get in real machine guns and dress them up. We had about twelve guns, which I got from the armourers and managed to adapt without damaging them. We just fired normal

blanks out of them."

The story featured an army of androids, although the input of the Visual Effects team into these was very minor. "We only provided a focusing eye for the head seen in close-up. We didn't find it necessary to fit all of them up because it wouldn't have been noticed."

One of the androids had to explode within the confines of the studio and then catch fire. Were fire regulations very strict in these circumstances? "The fire regulations are always strict. I would always test an effect before it got into the studio, but if there was any doubt from the crew I would invite the firemen and the head cameraman over to our workshops at Western Avenue so that they knew what to expect."

Monsters & Mudbursts

Francis's biggest regret over The Caves of Androzani concerns the dragon-like creature which inhabited the caves. A lot of time and money was spent to prevent it from "looking like a man in a rubber suit" but, he feels, "it failed miserably, I remember the studio recording very well, because there wasn't enough time for us to do what we had planned. We had built a replica of the head which was fully automatic; the jaws moved, the eyes moved and focused, and the mouth dribbled blood and saliva. However, the director just ran out of time and we didn't get a chance to use it - not one shot. It was one of those studios that seemed to go disastrously wrong. Added to that the creature wasn't finished until the day of the studio, and the guy inside - who was quite small anyway - hadn't had a chance to rehearse in it."

Other effects were more successful, and Francis was once again called upon to provide some stunning explosives work, as the planet Androzani erupted with mud bursts. For studio scenes, shots of hot mud flowing through the caves were achieved with filmed miniatures. On location, in a sand quarry, he set mortises filled with peat and water which, when detonated and filmed in slow motion, gave the effect of a powerful eruption.

A year after Andrazani, Francis went to see Doctor Who producer John Nathan-Turner with an idea for improving continuity on Visual Effects. He suggested the series could be staffed in a similar way to Blake's Seven, with two designers covering a whole season. The idea was approved, but then the forthcoming series of Who was cancelled. By the time the show returned in 1986, Jim Francis had left the BBC.

Richard Houldsworth



O starts probably the most famous opening speech of any Science Fiction TV series, rivalled only perhaps by The Twilight Zone's: "You are about to enter a dimension of sight and sound..."

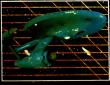
Through its 25 year history, Star Trek has been praised for the depth and vision of its stories, the skill of its actors, and the talents of its many production staff. But without one overriding concept, the show would be meaningless: that is, the starship Enterprise itself.

Spacecraft capable of faster than light travel were nothing new to Science Fistion. Man (and aliens) had been hurling themselves into the void in immurerable stories since the 1920s, and there had even been some laudable movies made, particularly the seminal Forbidden Planet. But an ongoing TV series featuring the continuing missions of a starship crew was a hold and original concept for 1960s television.

Sold to NBC by Gene Roddenberry as a "Wagon Train to the stars", Star Trek's wagon was the warp-capable USS Enterprise, housing a crew of between 210 and 430 personnel (depending on which season and episode you were watching).

Gene Roddenberry's brief to Matt Jefferies, then assistant Art Director, for the design of the original ship was simple, "We're a hundred and fifty or maybe two hundred years from now. Out in deep space, on the equivalent of a cruiser-size

Captured by The Tholian Web!



spaceship. We don't know what the mofive power is, but I don't want to see any trails of fire. No streaks of smoke, no jet intakes, rocket exhaust, or anything like that. We're not going to Mars, or any of that sort of limited thing. It will be like a Deep Space exploration vessel, operating throughout our galaxy... I don't care how you do it, but make it look like it's got power." (Stephen E. Whitfield's *The Making of Star Trek*).

Simple Shape

After several months of trial and error, Jefferies and art director Pato Guzman arrived at a simple shape everyone could agree on. A large saucer shaped disk, with



NTERPRISE

NCC1701 - NCC1701D

a cylindrical secondary hull and two protruding parallel tube-shaped engines. The rest, as they say, is history.

The motive power was cryptically terned a 'time-warp' and speeds would be assessed in 'warp factors'. This avoided the all too common fault in Science Fiction of attempting to dazzle the audience with speeds and distances in millions of miles per hour. A simple numerical scale ranging 1 to 10 was much easier to cope with.

Warp factor 1 was determined as being the speed of light, and the maximum speed would be set at warp 9 (sustainable only for very short periods without serious damage to the ship).

As the original series progressed and the

concepts became ironed out. Chief Engineer Scotty was to introduce us to the wonders of dilithium crystals and matter/anti-matter annihilation. Impulse engines powered the shuttleeraft (and on occasion the Enterprise). And when the writers wanted to show off they could always have alien ships speeding along using the tantalisingly termed 'ion



The Enterprise in the skies of the 1960s in *Tomorrow is Yesterday...*



attacks the USS Reliant in the film
The Wrath Of Khan

...and orbiting just outside Earth's atmosphere!



power'.

The Kelvan invaders in By Any Other Name even went so far as to modify the Enterprise for inter-galactic travel, but once the Kelvans were overcome, those modifications were presumably undone.

From the outset, the Enterprise was to be a ship of exploration. Its highly trained and carefully selected Starfleet crew were engaged on a five year mission to establish peaceful relations with new civilisations. Along the way, some police action was necessary and for this purpose the ship was heavily armed with phasers and photon torpedoes. Under the command of an experienced captain, the ship was to prove more than a match for enemy vessels.

Although not designed for planetary landings, the Enterprise still boasted a

sleek, almost aerodynamic, appearance. In emergencies, the design allowed for emergency saucer separation, but we would have to wait for Encounter at Farpoint and The Next Generation to see this theory put to its first practical application.

To speed stories along, planetary landfall was by and large achieved through the use of matter transporters. The fact that such a leap in technology was comparable to finding a telephone in a Viking long ship seemed to be carefully ignored!

Interiors

Technology in the 23rd Century was King. Gone were the days of cramped conditions and protruding machinery. The

Mister Spock displays a model of the original USS Enterprise NCC-1701



starship was spacious by any standards, and its crew were afforded the simple luxury of separate quarters. Not for **Star Trek** crowded bunk-rooms and communal showers!

An efficient and speedy maze of turbolifts made it possible to travel to and from any part of the ship in seconds very handy in Red Alert situations. The ship was airy and well lit (although to Spock's Vulcan metabolism a little on the cool side).

Simple and efficient panel designs made for speedy operations and fast manoeuvres, and on the few occasions when the panels were pulled away, Spock and Scotty swiftly applied the futuristic 'screwdrivers' and restored full power.

In the series' first pilot episode, *The Cage* more use was made of the visual display screens above the bridge operators consoles, and the ship seemed much more efficient.

Five Enterprises

Long time Star Trek fans will be well aware that, including the Enterprise used in the original TV series, there have been five starships to carry that illustrious name (I won't quitbble here about the space shuttel). To give them their appropriate designations, they have been:

USS ENTERPRISE NCC-1701 (CON-STITUTION CLASS)

USS ENTERPRISE NCC-1701-A (CONSTITUTION II CLASS)

USS ENTERPRISE NCC-1701-B (EX-CELSIOR CLASS)

USS ENTERPRISE NCC-1701-C (AMBASSADOR CLASS) USS ENTERPRISE NCC-1701-D

USS ENTERPRISE NCC-1701-D (GALAXY CLASS)

Captain Kirk was, in fact, the third captain to command the original starship, his predecessors being Captains April and Pike, April was only seen in the animated story. The Counterclock Incident as the starship under Kirk's command took him to a well earned retirement. Pike, excellently played by Jeffrey Hunter in THE CAGE, was promoted to Fleet Captain and recommended the young James T. Kirk as his replacement.

Ten of our years passed and The Motion Picture introduced us to the refitted and redesigned starship. Presumably under all of that streamlining lay the original Enterprise's structural supports, but that was rather hard to believe.

Much colder in design, with interminable use of stainless steel throughout the corridors, the 'new' starship was under the command of Wil Decker (believed to be the son of Commodore Decker, who died defeating THE DOOMSDAY MACHINE, although this was never established).

An eminently capable officer, Kirk had recommended Decker for the captaincy after his own promotion to the Admiralty and Starfleet Command. Using the V'Ger threat as an excuse to resume his captaincy, Kirk demoted Decker to executive officer, then later watched as his protegé merged with Ilia and V'Ger into a new lifeform.

More Missions

Fan writers have filled in the blanks after that point, assuming that Kirk then took the new ship out on yet another five year mission of exploration. Once more leaving the ship, this time under the training command of Captain Spock, Kirk once more seized the reigns at the commencement of Star Trek II to investigate the Regula Science Station disaster and enter into combat with Khan, In Star Trek III, Kirk ordered the destruction of his command. This new starship was blown up apparently merely to kill a few Klingons at the conclusion of Star Trek III. What a waste! (Never mind what it must have done for his no-claims bonus!)

Star Trek III also introduced us to the Excelsior, the cutting edge of Federation technology, equipped with 'trans-warp' drive. Tantalisingly left unexplained by the movie - and indeed sabotaged by Scotty — transwarp remains a mystery. Paramount's Richard Arnold has repeatedly stated that transwarp was simply introduced as a gag, a plot device for Kirk to foil. Fan speculation holds that transwarp proved too dangerous for Starfleet to pursue, possibly because it involved travel through Sub-Space or an alternate dimension outside normal Space. Conventional warp drive theory (in Star Trek) seems to hold that ships travel through normal space, slowing down to impulse power for manoeuvring.

Star Trek IV saw Kirk brought to account for his involvement with the Genesis device (in the two previous films), and a simple slap on the wrists and reduction in rank to Captain allowed starfleet to allocate him yet another starship. Yes, the Enterprise, but this time designated 1701-A.

The depiction of this new starship in Star Trek V was particularly annoying. Gone apparently is Starfleet's pride in its work, instead Scotty has to overhaul every system in this hastily commissioned 'dunker'. Corridors are strewn with inappropriately positioned tubing and conduits, and the starship has suddenly acquired over 70 decks! (much more dramatic, by all accounts, than 12).



NCC-1701-D, the flagship of the 24th century Starfleet

It was therefore with great relief that I welcomed the 1701-D of The Next Generation. Now this was more like ti! Twice the length, width and height of the original designs — and therefore eight times the volume — the new Enterprise is a welcome return to the simple, crisp efficiency of starship design.

Although the ship's complement now exceeds 1,000 (including rew and families), this latest design seems to have more space available. Decorated throughout in muted Earth tones, the emphasis is on an almost artistic design. Since the Enterprise is officially the state-of-the-art flagship of the Federation fleet, and the first of the new Galaxy class vessels, her Captain and crew have been hand-picked for the 20year mission ahead (no need now it seems for five year missions and regular refits).

The only other Galaxy class vessel seen so far is the USS Vamato, under the command of Picard's contemporary. Captain Donald Varley. First seen, briefly, in the early second season episode Where Silence has Lease, the image of the Yamato was used by the superbeing Nagilum to assist his experimentation into the nature of life and death.

But the Yamato's lease of life was to be short, as the ship was destroyed by a massive system-wide computer virus in the classic episode Contagion. We have not as yet been officially introduced to the 1701-B, an Excelsior class design, but I remain hopeful that this oversight will be rectified in either the fifth or sixth seasons.

The 1701-C, commanded by Captain Rachel Garrett, saw action in the brilliant third season story *Yesterday's Enterprise*.

Pulled through Time before her ultimate destruction defending the Klingon outpost Narendra III from Romulan attack, the C was apparently of the Ambassador class and had a total ship's complement of 700. In basic design, the C still used twin vertical-axes warp engines, but with L-shaped cross-section pylons. The bridge was much more akin to the 1701-A, but with a much higher, flatter outer bridge deck. Standard design continued with a single captain's chair positioned towards the rear of the bridge, with twin helm and navigation stations forward and to either side.

Assuming that eighty years have passed between the 1701-A and 1701-D, we can determine that a new ship is commissioned approximately every 20 years.

Warp Factors

Finally, for the technically minded among you, a brief explanation of speed under warp factors. The Next Generation writer's guide holds that warp factor 6 is equivalent to one light year per hour, or 8766 times the speed of light. Assuming a progressive scale therefore - and I'll let you double-check my maths on your own calculators - each warp factor is a fifth power faster than the one before it. The guide further explains that warp factor 10 is the physical limit of the Universe, beyond which 'normal space/time relationships do not exist'. Assuming that 'c' is the speed of light, warp factor 10 would be 10(5) x c - or 100,000 times the speed of light.

Fast enough! Rod Summers



DALEKS & SCUTTERS

Peter Wraggs's Life in Special Effects

ETER Wragg is an Effects Designer at the BBC's Visual Effects Department. His most recent work has included Red Dwarf, but in his extensive career he has blown up Daleks on Doctor Who, and flown Thunderbird 2 with all the grace of a ballroom dancer!

In this issue, we look at his career after the collapse of Century 21.

To support his family, Peter opted for government retraining, resulting in 5 years' work as a tool-maker, "With always the desire to get back at some point" firmly in his mind.

"I used to keep in touch with some of the guys from Century 21. One of the chaps was Tony Harding, who had been an assistant at Century 21, and be was already here at the BBC." When Peter expressed his frustration (which he wryly charetrizes now as "cat-kicking") at being away from Effects work, Tony suggested he should apply to the BBC.

"They said they could only offer me a 4 month contract — and it was less money than I was getting in the tool-room. So I went home and said, 'What do I do?' . My wife said, 'Take it'."

His four month contract was extended by another four months, and then a year. During that time he worked on Michael Bentine's Square World ("the flee circus type thing") and The Goodies ("the jokey props"). He also worked on Doctor Who, making futuristic weapons.

"There didn't tend to be a lot of model shooting. Occasionally we did get some model shots on **Doctor Who**. Then it was a case of trying to convince the director and producer that you needed to shoot it on film, because you need to shoot a high speed. On video tape you can't do that. For me, it was going back to something that I knew and understood. The memories started to come back as to what lens al-

ways looks right — always as wide an angle lens as possible for the landscapes, because you get the sense of *distance*.

"One of the things about Thunderbirds, which seems incredible now, is that we shot everything on 35 mm film, which in those days was very out of the ordinary. I mean we would never get that facility at the BBC. It was always 16 mm, or they would insist on doing it on [video] tape." The reason? "Money, basically, Budgetry constraint."

Doctor Who

One of the earliest memories Peter has of working on **Doctor Who** is of being inside a Fendahl in *Image of the Fendahl* (which featured Tom Baker as the Doctor). Later, as an Effects Designer, he worked on *The Visitation* (starring Peter Davison). "Michael Melia, who was the Terileptil leader, now runs the pub in [the Soap Opera] *Eastenders*," Peter notes with a chuckle.

"We did the Terileptil heads, and used radio control to give some lip movement and have gills working. It was pushing the boundaries slightly. Radio control is always a difficult thing to use, especially in studios... You've got the possibility of a lot of frequency interference with electronic cameras."

A couple of years later, Peter was turning his talents to assisting the long-anticipated return of the Daleks, in Resurrection of the Daleks (also starring Peter Dayison).

"We blew Daleks up in the studio. I remember throwing a Dalek off one of the big warehouses down in the docklands three storeys up. The Dalek had to hurl itself out of the doorway and explode on hitting the ground. It was quite difficult to do, because in order to make it explode you've got to have the explosives and the



Peter Davison pushes a Dalek to its destruction (left page) Photon © S Moone



power to fire them. That means you've either got a line carrying your power coming down with the Dalek — which you don't want, because you're going to see the cable — or you have the explosives on the ground, and hide the cable on the ground. But then the Dalek doesn't necessarily land on the spot where the explosives are. So what we actually did was fire it on radio control.

"We didn't need a wire, but then obviously we had to be very careful that we weren't going to get any stray radio interference that would suddenly fire it when Peter Davison still had hold of it. We had a safety trip that was on a nylon line, so as the Dalek was pushed out the nylon would become taut and pull this safety [device] out. It couldn't be activated until that happened, so at worst you knew that it would be a safe distance away from the actor if it did fire accidentally. Fortunately it worked fine. The Dalek hit the ground, we hit the radio control button and it worked.

"We made up three Daleks made out of foam for the purposes of exploding. In that particular story we had quite a few exploding Daleks, so we made some moulds and then made sort of 'brittle' foam Daleks to blow up in the studio."

Peter's next encounter with **Doctor** Who was in the *Mindwarp* segment of the

Trial of a Time Lord scason, starring Colin Baker. The main work he remembers from that story was on the monster costumes for Sil (played by Nabil Shaban) and his overlord Kiv (Christopher Ryan).

The Flipside

Following this, Peter "thoroughly enjoyed" working on the BBC plays The Flipside of Dominick Hide and Another Flip for Dominick (both of which will be released this year on BBC Video). Peter particularly remembers creating the effect of a disintegrating rose.

"Dominic brings a rose back from our Time. He takes it back to the Future with him in a sealed container, but when he opens the sealed container the rose disintegrates and turns to dust. I did a series of things. First, with a real rose and part of the box (now made out of heat- resistant material). I put a blow-lamp onto the rose so that the petals started to curl and blacken and shrivel. Then I took a rose and stuck it in a micro-wave so that it became very brittle. Then, with stop-frame animation, we'd break bits of the petals off and shoot four frames, run back two frames, break off a bit more... using a rostrum camera.

Peter demonstrates another Dominick

Hide effect with some pride. He produces a bottle, and, as he explains its use, something very strange happens.

"Dominick Hide had a ring that possessed various powers — he spoke into it and things like that. In our Time he's given a bottle of wine to open, and he doesn't know how to use a cork-serew. So he just points his ring at it and..." The cork lifts itself slowly, silently and smoothly out of the wine bottle Peter's holding. He explains, "There's a machined piece in there with a little motor. There's a little button on the underside and it's got a little battery inside. We wanted it so that he could actually pick it up and walk around with it, so that there weren't any wires coming from it."

Red Dwarf

When Peter started work on Red Dwarf, in terms of Effects, it was a far less demanding show than it has been in the last couple of seasons. "They just wanted the Red Dwarf model... left to right, right to left, under camera, over camera — and that was it, basically. It was all shot on motion control. It was an eight foot model shot at Pierless [a non-BBC facilities house! by Peter Tyler.

"It was then a Paul Jackson Production being made with BBC facilities. Paul Jackson said, 'The model shots have got to look good'. I said, 'Well, if you want them to look good, the first thing I've got to say is you should shoot them on 35mm (film!). So he said, 'All right, we'll shoot hem on 35mm then'."

As well as filming model work, Peter was also responsible for studio effects, such as the Scutters.

"The Scutters were radio-controlled. They didn't really feature very much in series three and four, but featured quite heavily in series one and two. They were described in the first script as something the size of a shoe-box, with an arm and a clawed hand, that trundled around and did things for Rimmer, because he couldn't touch things. So I discussed with Andy Bowman, one of my assistants - he's a radio control whizzkid - that I knew some of it would have to be done by hand, as a puppet version [of a Scutter] as it were. They wanted the Scutters to write. and things like that. Well, there's nothing you can do that is ever going to make that look 'real', apart from actually having a hand. So we started with the premise that I would need something the size of a hand to actually get my hand in; we had a threeclawed thing.

"Then we had a sort of fibre-glass, domed head, with lights for eyes that flicked up. But because I knew that, for

A radio-controlled Scutter, from Red Dwarf, with human hand-sized attachment





A rare shot of the actual Red Dwarf model, lined up for motion-control filming

some of the time, it would have to be hand-operated, I then wanted to make sure that people [the viewers] didn't think that it was a hand-puppet being used the whole time. So we went for a very thin arm, so there was no way it could be anything else. I would constantly go back to Andy and say, 'It would be nice if it could swing right round' or 'if we could get this movement'. I just kept adding things the whole time, and he kept finding ways of fitting it in.

"In the end, each Scutter had two transmitters. One to drive the base and steer it. The other transmitter, using all the seven channels, to lift the arm up, rotate it, turn the head, operate the lights, the claws and so on. We had two Scutters, so that meant four transmitters on the day. We'd be using them in the studio, they'd be working fine, then all of a sudden they'd take on a life of their own, whizzing 'round the studio and spinning round and going berserk. You're looking at the transmitter and saying, 'I'm not touching anything!'."

The Spaceship model work of Red Dwarf has attracted the most praise and won an award for Peter [for a full account of the work, see Motion Control Cameraman Peter Tyler's Starburst articles]. However, despite advances in technology, the set-up is more modest than the Century 21 model stages for Thunderbirds and the other Anderson series back in the 1960s.

Peter explains, "Unfortunately, the amount of model filming we do can come and go. Really, over the last few years there's only been Red Dwarf ... We had a set-up going at Thunderbirds, because it was just all models."

You can find out exactly what that setup was - and how Peter's ballroom dancing expertise helped Thunderbird Two in the story of Peter Wragg's earlier Special Effects career, in the TV Zone Sixties Special, published on 10th October this

Nicholas Briggs

Peter Wragg on the Visual Effects stage for Red Dwarf





SEASON ONE

Captain Jean-Luc Picard

Patrick Stewart
Commander William Riker
Jonathan Frakes

Lt Commander Data

......Brent Spiner
Doctor Beverly Crusher

......Gates McFadden

Marina Sirtis
Lt Geordi La Forge LeVar Burtor
Lt Natasha Yar Denise Crosby
Lt Worf Michael Dorr
Wesley Crusher Wil Wheator
Executive Producer

......Herbert Wright Supervising Producers

Consulting Producer
.....(18-25): Robert Justman
Theme.....Jerry Goldsmith &

A1 Encounter At Farpoint

D.C. Fontana &

relepiay Or ontano	
Gene Roddenbe	rry
DirectorCorey All	er
MusicDennis McCart	h
Q (John deLancie), Admiral McC	o
(DeForest Kelley), Groppler Zo	
(Michael Bell), Torres (Jimmy Orteg	
Miles O'Brien (Colm Meany), Manada	rii
Baliff (Cary-Hiroquyiki), Security M	lai
(Timothy Dang), Bandi Shopkeep	
(David Erskine), Ensign (Evelyn Gu	er
rero), Military Officer (Chuck Hicks)	

(Double length episode)
Taking command of the USS Enterprise,
Captain Jean-Luc Picard soon encounters
Humanity on trial. Picard defends his
race, and so Q decides to test Humanity
by sceing if Picard can discover the
mystery of Farpoint station, where the rest
of Picard's can wait collection.



Code of Honor Careful diplomacy

A2 The Naked Now

The Enterprise crew contracts a new strain of the strange disease which releases *all* inhibitions.

A3 Code of Honor

TeleplayKathryn Powers &
Michael Baron
Director Russ Mayberry
MusicFred Steiner
Lutan (Jessie Lawrence Ferguson),
Hagon (James Louis Watkins), Yareena
(Karole Selmon), Transporter Chief
(Micheal Rider)

As part of a power-play, the ruler of Ligon II wants Tash Yar as his wife in exchange for a desperately needed vaccine.

A4 The Last Outpost

Teleplay	Herbert Wright
Story by	Richard Krzemier
Director	Richard Colla
Music	Dennis McCarthy

Letek (Armin Shimerman), Kayron (Tracey Walter), Mordoc (Jake Dengal), Daimon Taar (Mike Gomez), Portal (Darryl Henriques)

The Enterprise encounters the alien Ferengi and their greedy leader Letek, with a third, powerful force at work.

A5 Where No One Has Gone Before

An alien with the power to go anywhere in this Universe comes aboard the Enterprise, along with a selfish engineer who unknowingly uses the alien's power to further his career.

A6 Lonely Among Us

Teleplay	D C Fontana
Story by	Michael Halperin
Director	Cliff Bole
Music	Ron Jones
	bin), Security Guard
O'Brien (Colm Mea	ny), Singh (Kavi Raz)

While carrying two volatile groups of diplomats, an alien entity boards the Enterprise, taking over the Captain!

A7 Justice

-
TeleplayWorley Thorne
Story by John D F Black &
Worley Thorne
DirectorJames L Conway
MusicDennis McCarthy
Rivas (Brenda Bakke), Liator (Jay
Louden), 1st Mediator (David Q Combs),
2nd Mediator (Richard Lavin), Conn
(Josh Clark), Medical Technician (Brad
Zerbst), Edo Children (Judith James)
Eric Matthew/David Michael Graves)
Visiting the Edo on their apparently

Visiting the Edo on their apparently paradisical planet, Wesley breaks a law and, in trying to help him, Picard finds he must break Starfleet's Prime Directive.

A8 The Battle

1	TeleplayHerbert wright
ı	Story by Larry Forrester
	DirectorRob Bowman
	MusicRon Jones
	Bokk (Frank Corsentino), Kazago
	(Doug Warhit) Rata (Robert Towers)

(Doug Warhit), Kala (Kobert Towers)
A vengful Ferengi Captain has found
Picard's previous ship, the Stargazer, and
offers it back - most unusual for the creatures. Picard is then subjected to a mental
assault and re-lives a desperate battle...

Mark Chappell

Guinan

T is hardly surprising that a starship the size of the Enterprise has one of the very best rest and relaxation areas, the bar known as Ten Forward. Possibly one of the main reasons for the bar's popularity with crew members is its host, or bartender, the enigmatic Guinan.

Guinan seems to fulfil the traditional rôle of 'bartender as confidante', always ready to listen and offer encouragement with her own, special philosophy. No one knows exactly who or what she is, except, perhaps, Captain Picard.

More Than A Friend

Picard's friendship with Guinan goes back to some unexplained juncture in their lives. Perhaps Guinan was aboard the Captain's previous ship, the Stargazer. It is possible that while enlisted aboard that ship, Picard encountered her somewhere and formed their 'alliance'.

When Captain Picard was absorbed into the Borg, Guinan recalled their relationship to Riker as "...beyond friendship, beyond family". As usual, she chose exactly the right moment to offer help. She also revealed to Riker that she and Captian Picard used to talk, now and then, "when one of them needed to". Perhaps one day we may discover more about Picard and Guinan.

We do not know the name of her race or planet. We do not where her planet was, although there is the feeling that it was a long way away from the Federation, and we do not know how old she is, for we know that she is far, far older than she looks.

Alien Knowledge

She certainly knows about the Borg. Those creatures destroyed her home planet, scattering her people throughout the galaxy. It was her experience of these creatures which enabled her to advise Picard that the Federation could survive defeat by the Borg.

She also knows the Q. His initial response on seeing her aboard the Enterprise was to warn Picard to remove her and not to trust the "imp", as he referred to her. When Q lost his powers, Guinan took great pleasure in inflicting pain on the creature, in some form of

revenge. Guinan does seem to have travelled extensively.

Although Guinan is humanoid, she is most certainly not human. In Yesterday's Enterprise the course of History is changed Naturally, no one is aware of the change. How could they be? Yet the Guinan of this alternate Time-line knows' that something is wrong. She 'feels' that the Klingon Empire and the Federation should not be a war. Worse still, she knows that Tasha Yar should be dead. Beyond this, she also knows that Tasha's call was a waste, fufle. Somehow, she has some link with the Guinans of other Time-lines.

Despite the fact that everyone would be convinced that their lives were on the correct path of Time, Guinan still manages to persuade Picard that he must take very unpleasant steps to correct the course of History. She even brings Tasha to believe that her 'other time' death is true.

Character

Guinan's most notable quality is her serenity. She is rarely flustered or angered, although if things do ever get out of hand in Ten Forward, she has been known to fire a rather large gun to regain calm, rather like a bartender in the Old West

She is a natural catalyst—events unfold around her. She is often found in the locality of some disturbance, but she is always a calming influence, immediately gaining the respect and admiration of all who encounter her.

Mark Chappell





A9 Hide and Q

Teleplay	C J Holland
	Gene Roddenberry
Story by	C J Holland
Director	Cliff Bole
Music	Dennis McCarthy
O (John deLanc	ie), Older Wes (William
Q (John deLance Wallace), Klingor	(Elaine Nalee)

O returns, offering Riker power equal to his own, including the power to bring his apparently dead ship mates back to life and make Geordi see!

A10 Haven

Teleplay	Tracy Torme
Story by Tracy	Torme & Lan O'Kun
Director	Richard Compton
Music	Dennis McCarthy

Lwaxana Troi (Majel Barrett), Wyatt Miller (Rob Knepper), Victoria Miller (Nan Marin), Stephen Miller (Robert Ellenstein), Mr Honn (Caryl Struckyen), Ariana (Danitza Kingsley), Wrenn (Raye Birk), Valeda (Anna Katarina), Transporter Chief (Michael Rider)

Deanna's Betazoid heritage catches up with her and she must marry Wyatt Miller. Wyatt, however seeks someone else, much to Deanna's mother's disgust.

A11 The Big Goodbye

l eleplay .	 I Fê	acy ror	me
Director	 Joseph	L Scan	lan
Music	 Dennis	McCar	thy
	Selburg),		
	14 17		

(Lawrence Tierny), McNary (Gary Armagnal), Leech (Harvey Jason), Bell (William Boyett), Madelyn (Rhonda Aldrich), Jessica Bradley (Carolyn Allport), Vendor (Dick Miller), Sergeant (Mike Genovese), Thug (Erik Cord)

Using the powers of the Holodeck, Picard, Data, Dr Crusher and Whalen visit the America of the 1920's. However an alien probe disrupts the program and the imaginary characters start to take on a life of their own.

A12 Datalore

Teleplay	Robert Lewir
G	ene Roddenbern
Story by	Robert Lewir



Music......Ron Jones
Chief Argyle (Biff Yeager)

Data returns to the planet where he was created only to find an identical android. But whereas Lore is superior to Data in some ways, in others he is all too human...

A13 Angel One

TeleplayPatrick Barry DirectorMichael Rhodes Muslc....Dennis McCarthy Beata (Karen Montgomery), Ariel (Patricia McPherson), Trent (Leonard John Crowfool), Ramsey (Sam Hennings)

The Enterprise tries to rescue a freighter crew from the female dominated planet of Angel One, whilst Starfleet requires the Enterprise at the borders of the Romulan Neutral Zone...

A14 11001001

releptay	Waurice riuriey
	Robert Lewin
Director	Paul Lynch
Music	Ron Jones
Minuet (C	arolyn McCormack),
Ouinteros (Ge	ne Dynarski), Zero One

Maurice Hurley

Miliate (Caroly) Medical Quinieros (Gene Dynarski), Zero One (Katy Boyer), One Zero (Alexandra Johnson), Zero Zero (Iva Lane), One One (Kelli Ann McNally), Musicians (Jack Sheldon/Ron Brown/Abdul Salaam El Razzae)

The alien Binars are brought in by Starfleet to improve the Enterprise computers, including the Holodeck. There Riker meets the captivating Minuet, whilst someone else steals the ship!

A15 Too Short A Season

TeleplayMichael Michaelian	Teleplay	Michael Michaelian
Story by Michael Michaelian		D C Fontana
	Story by	Michael Michaelian
DirectorRob Bowman	Director .	Rob Bowman

A tender moment between mother and son When the Bough Breaks

An Admiral with a strange disease is needed to break a deadlock with terrorists holding hostages. Neither Admiral Jameson or the terrorist leader Karnas are too keen to tell Picard their full stories.

A16 When The Bough Breaks

Hardin), Melian (Paul Lambert), Duana (Ivy Bethune), Katy (Jandi Swanson), Leda (Michele Marsh), Accolan (Dan Mason), Dr Bernard (Dierk Torsek), Harry Bernard (Philip N Waller), Toya (Connie Danese), Alexandra (Jessica & Vanessa Boua)

Although using a shield which makes their planet impregnable seems like a good idea, the Aldeans have discovered that sterility is the side effect. So they decide to steal the children aboard the Enterprise to repopulate their planet.

A17 Home Soil

Terraformers are only allowed to alter planets which are lifeless, but the Enterprise discovers that not all new lifeforms are immediately recognisable.

zo), Engineer (Carolyne Barry)

Mark Chappell

Doctor Katherine Pulaski

HEN Doctor Crusher took a year's leave of absence from the Enterprise to oversee work at Starfleer's Medical Headquarters, her position aboard the Enterprise was filled by Kate Pulaski.

In temperament, the two doctors could hardly be more opposite. Where Crusher was maternal and gentle, Pulaski was quick, efficient and did not suffer fools gladly. She had little time for protocol and resented any interference from anyone who would place any of her patients in jeopardy.

First Impressions

The initial impression she left with her new Captain was not a particularly favourable one. Worf and Wesley both suffered her dismissive nature more than once. Data, however, was her main bugbear. She would not, and apparently could not, accept Data as anything more than a machine, a tool to be utilized like any other device aboard the ship. She wast quently disparaging of his attempts to be human, and even placed bets with people that he could not think or act beyond the scope of his programming (as in Elementary, Dear Data).

However, after a while both Pulaski's attitude towards the crew, and theirs towards her, softened greatly. Even Data became something of a friend. Contrary to her previous experience on other ships, she soon realised that Captain Picard insisted his officers worked together more like members of a large family than just heads of departments. Along with her deep respect for Picard (the reason she requested her Enterprise assignment), this mellowed her abrassive nature.

Adaptable

During her time aboard the Enterprise, Pulaski found her medical skills much in demand as she faced viruses, injuries and situations far beyond anything she had encountered before. She was adept at the

latest surgical techniques, informing Geordi La Forge that she could perform an operation to restore some of his sight and relieve him of his Visor.

Comparison

In some ways Doctor Pulaski was similar to Doctor McCoy, although, not even in one's wildest dreams, could you expect Picard to refer to her as 'Bones'. She certainly had some aspects of McCoy's sometimes abrasive manner, and her reactions to Data in some ways reflect McCoy's towards Spock. One

thing she certainty has in common with Doctor McCoy is her deep distrust of the Transporter, which she had spent much of her time avoiding. It was somewhat ironic then that when she contracted the mysterious ageing disease it was the use of the Enterprise's transporter which saved her.

Pulaski was never one to ignore things. She learned through experience, and when she finally left the Enterprise she took with her not only the respect of its crew, but also a lifetime's worth of adventures and new ideas.

Mark Chappell

Ready for action, Doctor Pulaski is joined by Wil Riker



Miles O'Brien

ot a great deal has been revealed about Chief Petry Officer Miles Edwin O'Brien. Before being assigned to the Enterprise, he was the Bridge Tactical Officer aboard the USS Phoenix, under Captain Benjamin Maxwell. Maxwell was exceptionally fond and proud of O'Brien and was pleased to discover he had earned a promotion to serving aboard the ship of the Fleet, the Enterprise.

O'Brien worked his way up to his current rank through various posts on the Enterprise. His training as a tactician served him well during his time as a relief Bridge Conn Officer and he is familiar with the workings of the Battle Bridge. He also had a spell in Security before using his technical expertise to ensure a posting within the Transporter sector as Transporter Fechnician.

It was not long before O'Brien had moved up to his current rank and this may well have been due not only to his excellent work but also his shrewd poker playing, through which he gained the respect and friendship of Commander Riker.

O'Brien's 'expertise was first noted during the time when Chief Medical Officer Pullaski was infected by a rapid cellular ageing disease which seemed to be incurable. O'Brien devised the solution of modifying the Transporter's filtration circuits to read Pulaski's original DNA structure and so when she was transported back aboard any cellular changes in her cellular make up would be rejected.

Loyalty and Love

After a few years, O Brien met and fell in love with the beautiful Keiko, a botanist associate of Commander Data, who had first brought them together. A whirlwind romance ensued and the two were eventually married on the Enterprise by Capitan Picard, with Data acting in locum parentis to 'give-away' Keiko. To O'Brien's continuing embarrassment. Keiko does not mind giving away family secrets', such as the fact that he leaves his socks lying around!

Recently, Fate caused O'Brien to meet up with his former Captain (Maxwell) who had attacked ships of the one-time enemy of the Federation, the Cardassians. Maxwell believed that these former foes

were plotting to attack the Federation again. O'Brien was eventually sent aboard the Phoenix by Picard and managed to convince Maxwell that he was misguided and could well provoke a war. Sadly, O'Brien was witness to the disgrace of his former commander and friend but nevertheless fulfilled his duty to the Federation.

Unknown to O'Brien, he is accurately documented by the Romulans. This fact was revealed when they used a hologram copy of him in a bizarre target practice during one of their schemes.

O'Brien is still a keen poker player, still runs the Transporter Sector, sharing his workload with assistants such as Chief Hubbell, and continues to be in love with Keiko. For the moment, Chief O'Brien's future seems to be a very bright and cheerful one.

Gary Russell

A proud moment for Keiko and Chief O'Brien





A18 Coming of Age

Whilst Wesley sits his Entrance Exams for Starfleet, Picard finds himself under scrutiny by Starfleet who seem determined that he is part of a conspiracy to overthrow his superiors.

A19 Heart Of Glory

Teleplay	Maurice Hurley
Story	Maurice Hurley,
Herbert Wi	right & D C Fontana
Director	Rob Bowman
Music	Ron Jones

Music......Ron Jones Korris (Vaughn Armstrong), Konmel (Charles H Hyman), K'Nera (David Froman), Kunivas (Robert Bauer), Ramos (Dennis Madalone), Nurse (Brad Zerbst)

The Enterprise rescues three Klingon warriors who turn out to be hunted fugitives. The Klingon leader, Korris urges Worf to join them, causing the Lieutenant to question his priorities.

A20 Arsenal of Freedom

Teleplay	. Richard Manning &
	Hans Beimler
Story by	Maurice Hurley &
	Robert Lewin
Director	Les Landau
Music	Dennis McCarthy
The Daddler (Vis	cent Schiavelli) Can

The Peddler (Vincent Schiavelli), Captain Paul Rice (Marco Rodreiguez), Logan (Vyto Ruginis), Lt Lian T'Su (Julia Nickson), Lt Solis (George de la Pena)

The planet Minos builds self-activating weaponary systems. Answering the sales pitch, the away team find that they do seem rather hard to stop, and whilst Picard and Dr Crusher are trapped on Minos, Geordi is left in command of the Enterprise as it is attacked!

A21 Symbiosis

,	
Teleplay	Robert Lewin,
I	Richard Manning &
Story by	
Director	
Music	
	Butrick), Romas
(Richard Lineback).	Sobi (Judson Scott).

Langor (Kimberly Farr)
Rescuing the crew of a freighter. Picard faces a Solomon-like argument between two groups over the ownership of some drugs. Both sides seem to have equal right to the cargo, but one must forgo their

A22 Skin of Evil

	Joseph Stefano 8
Ha	annah Louise Shearei
Story by	Joseph Stefano
	Joseph L Scanlar
Music	Ron Jones
	(Mart McChessney)
Armus (Ron G	ans), Lynch (Walker
Boone), Ben Prie	to (Raymond Forchion)
Nurse (Brad Zerl	ost)

The Armus is a lethal and sadistic creature that thrives on the pain and suffering of other. It has captured Deanna Troi and during the rescue attempt one of the Enterprise Bridge crew gets in its way...

A23 We'll Always Have Paris

Teleplay Deborah Dean Davis 8
Hannah Louise Sheare
DirectorRobert Becke
MusicRon Jone
Paul Manheim (Rod Loomis), Janic
Manheim (Michelle Phillips), Gabrieli

Fait Manneim (Rod Loomis), Jainée
Manheim Michelle Philips), Gabrielle
(Isabel Lorca), Li Dean (Dan Kern),
Edourd (Jean-Paul Vignon), Francine
(Kelly Ashmore), Transporter Chief
The Neutral Zone Visitor from the Twentieth Century

(Lance Spellerberg)

Whilst experiments in Time manipulation start going drastically wrong, Picard has to confront an old flame he stood up many years previously.

A24 Conspiracy

Teleplay Tracy Torme
Story by Robert Sabaroff
Director Cliff Bole
Music Denis McCarthy

Admiral Quinn (Ward Costello), Dexter Remmick (Robert Schenkkan), Savar (Henry Darrow), Aaron (Ray Reinhardt), Keel (James Farwell), Rixx (Michael Berryman), Scott (Ursaline Bryant)

The conspiracy he was warned about previously has started, and Picard is unsure who he can trust. Old friends and trusted crewmembers are turning against him and he is powerless to act. In truth, parasitical aliens are feeding on the enemy Starfleet personnel...

A25 The Neutral Zone

	iviaurice riuriey
Story by	. Deborah McIntyre &
	Mona Clee
	James L Conway
Music	Ron Jones

Ralph Offenhouse (Peter Mark Richman), Clare Raymond (Gracie Harrison), Sonny Clemonds (Leon Rippy), Commander T'bok (Marc Alaimo), Thei (Anthony James)

Three people who died in the late Twentieth Century and were put into cryogenic suspension until they could be revived are awoken aboard the Enterprise and demand to go home. However, some great power is destroying both Romulan and Federation outposts on the borders of the Neutral Zone and the Romulans have come to find out who. And why...

Mark Chappell

Maurice Hurley



Lwaxana Troi

he universe of Star Trek, old and new, has spawned a great many odd character; Harry Mudd, Cyranos Jones, The Squire of Gothos, Q. Ardra and many others. Few have had quite the effect on the Enterprise crew of Star Trek: The Next Generation as Lwaxana Troi, the extravagant matriarchal figure who is both Deanna Troi's mother and, perhaps strangest of all, a fully accredited ambassador for the planet Betazed.

Honoured

As she is so often fond of reminding people - potential suitors and arrogant Ferengi alike - Lwaxana is a Daughter of the Fifth House of Betazed, Holder of the Sacred Chalice of Reeks and Heir of the Holy Rings of Betazed. Exactly what all those honours actually mean is a little indistinct, although Deanna has on one occasion reminded her Mother that the Sacred Chalice of Reeks is in fact an old clay pot with mould growing inside it. In reply, Lwaxana dismisses the comment by saying that Deanna had no interest in her heritage. Usually Lwaxana prefers to communicate with her daughter by telepathy, but Deanna, in turn, insists that her mother show some respect for the nontelepathic beings which are usually near-

Lwaxana is often accompanied by the tall, silent Mr Hom. He seems to instinctively know what Lwaxana wants. Maybe he is also telepathic, or perhaps he understands her character more than she knows...

Eccentric Man-Eater

Although usually portrayed from a comical, larger than life, point of view, Lwaxana Troi's most recent venture aboard the Enterprise showed a different side from normal. Ontil now, Troi has been seen as something of an eccentric man-eater. Indeed her second story, the aptly titled Manhunt, saw her come aboard to try to find herself a new husband. Deanna's human father having died at some point in the past. In Haven, she started her flirting with an embarrassed Captain Picard, resulting in him hiding away on the Holodeck in Manhunt.

Turned down by Picard, Troi begins chatting up Rex the barman, only to discover that he is a hologram, much to her indignation

When she returns for a conference aboard the ship in Ménage à Troi, her attempts at matchmaking herself with Picard, and her daughter with Will Riker, are spoilt by the attentions of a Ferengi Damon who wants Lwaxana for his concubine. She and Deanna are kidnapped and for the first time we actually see the intelligent, sophisticated diplomat, a side usually hidden under her outrageous side. She schemes for her and Deanna is release, and once Deanna is free she manages to set a trap for the Ferengi, enlisting the quick-witted Picard who confesses undying love for her. The Ferengi quickly

return Lwaxana, who, when safely returned to the Enterprise, teases the Captain about his 'confessions of love'.

In Half A Life, we see that sensible side developed further as she falls in love with the scientist Timicin. Unfortunately, he is destined to die and we see Troig optrough every expected reaction to the news; devastation, anger, resentment, self-pity and ultimately compassion and acceptance. Her final moments in this story are, without dubt her finest.

Whatever the future holds for Lwaxana Troi, it seems unlikely that she will revert to the 'playing for laughs' figure she was at the start and instead will grow and develop into a much loved, humorous, but realistic, strong woman.

Mark Chappell

A moment of motherly pride for Lwaxana Troi



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HAT exactly is Q? Who are
The Q? How do they
operate? Is the Q we've met
a whole person, or just the
physical embodiment of a segment of a
much larger consciousness?

Despite his five appearances in Star Trek: The Next Generations far, surprisingly little has been gleaned about this powerful, enigmatic figure. We do know that he is vain, arrogant, self-assured, patronising and extraordinarily powerful. To, changing a fundamental structure of the Universe as the Gravitational Constant is child's play, and, like a child, he smarts if he is proved wrong or outwitted. Yet he can be enormously generous or incredibly spiteful, dishing out his powers to other people, or making fools of them with equal ease.

Likeable!

Despite all that — it is terribly hard not to like him. His fast one-liners (usually at Worf's expense) are hysterically funny, his charm is undeniable and even though he uses his powers to place the Enterprise in peril (and in their first Q-inspired encounter with the Borg, lethally so) he can also use it to save the ship.

He seems to consider himself something of a teacher, always wanting to put Humanity in its place; show how insignificant it is within the universal scheme of things. Conversely, he thinks it would be great fun to live as one of Picard's crewmen. Understandably, Picard declines the offer.

On the occasion that the others in the Q Continuum literally strip him of his powers and deposit him on the Enterprise's Bridge, Q is desperate to become superhuman again. Many of the creatures he toyed with before see an opportunity for revenge.

At that point we meet a second member of the Q Continuum who reinvests Q with his powers, once again making him insufferable and overbearing, but at least familiar.

Robin Hood!

In his most recent escapade he returned, owing Picard for saving his life in their previous encounter. His method of repay-

ment is to show Picard the folly of human emotions like love — via Robin Hood and Maid Marion! — but, of course, he has once again proved that his knowledge of such things is only skin deep, Most things Q claims to know and understand about the race he has elected to ridicule, have been learned from observation without understanding.

In many ways, Q represents an ideal for the Enterprise's missions — he is a (relatively) new life form to seek out and explore, to try to understand and to help expand Man's own limitations. Q is perhaps himself part of a much greater force being used to further given races' potentials, constantly testing and adapting to them. Maybe one day we will find out.

Whatever Q's reasons and purpose, one can always be certain that the moment he becomes involved in a situation, it will take on an extra dimension — and a most adventure will undoubtedly follow.

Mark Chappell

Q can take any form, including the Sheriff of Nottingham



Paramount's Resident Trekker

ICHARD Arnold is in an enviable position, working night and any in an area he really loves, Star Trek. When discussing his job, however, he remains modest and philosophical.

"It hink any position working on this show, such as a stand-in like Guy (Vardeman), or on the production end with the writers and Gene Roddenberry - which is basically what Ido - is enviable. I suppose in the way that anybody who really loves their work is in an enviable position; it is not just because it is Star Trek. It is simply a hobby that has become a full time profession."

It is a hobby which started over twenty years ago in 1966 and shows no sign of tarnishing with age.

"I started watching when the original series ran for the very first time in 1966. I will not admit to being a very big fan from the very first episode, it took the second episode to sway me," he explains quite seriously, "The first one was The Man Trap which was all green-blooded Spock and monsters sucking salt; it seemed to me

'Irwin Allen-ish' but the following week was Charlie X and that really sunk in. So from that point, approximately September 15th 1966, I have been hooked on the show."

Never a passive fan, Richard Amold found himself involved in Star Trek fandom right from its early days, "I wrote in to keep the show on the air in '68 and I was running a fan club in high school in '69."

He eventually took a bold step forward in 1976 and volunteered himself to Paramount as a fan 'expert' on the show.

"I told them (Susan Sackett and Gene Roddenberry) that anytime they needed an answer to a question, and they could not find it, call me. I just seemed to be handy for them. By 1986 there was enough work that the studio finally hired me after about nine and a half years as a

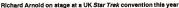
Suddenly he found himself in his current job - a position he could never have imagined.

"It just slowly evolved. From a few phone calls, to my going over to see them." he begins to catalogue how his involvement grew, "Eventually having my own little office, then getting an extension and parking privileges. All of that and I was still not hired! So eventually it just happened, it was not as if I set out to do it or that they established a requirement for it. For years they did not believe there was a need for it even though I was working as a many as forly hours a week! They saw no need for a Star Trek Archivist, historian, resident Trekkie whatever you want to call it; I am now a Research Consultan, but he way, but the title keeps changing."

Constantly busy

In his office at Paramount Pictures, Richard Arnold is kept constantly busy as he duties cover a wide range of disciplines

The writers will come over and discuss ideas with their stories and have questions about terminology. I will be going through scripts and fine tuning technical problems or historical ones that I see. I work with the merchandising and licensing people and help keep it accurate and faithful to the series - which is a major concern. Certainly now it is more than ever before because there is so much merchandising. I work with home video on any up and coming productions they might have. For instance we are just releasing the animated episodes in the States which have never been released before. I work with the promotional end of TV syndication and am available to all of the syndicated television stations' programme managers and directors. They call me up and we'll put together a special package of popular episodes from the original series, we'll design special promotions where competition winners get flown out to Los Angeles to visit the sets, that sort of thing. I also work with feature publicity, which is an extension of working on the movies of course," he finishes his list with a generalisation, "Basically I am available to anyone on the studio lot that has any questions about Star Trek, and you never





know what the call is going to be."

The end result of one of these calls is an on-going debate which Richard Arneld still finds himself embroiled in.

Beam me up Scotty

"It could even be a game show that will phone up to verify a Star Trek question or sometimes ask me to supply one. A show called Couch Potatoes that phoned up is actually where the subject of never having said 'Beam me up Scotty' came from. Steve Edwards who is a local host came to film interviews with James (Scottv) Doohan, Nichelle (Uhura) Nichols and Walter (Chekov) Koenig. He was on the transporter after having been 'beamed' in and he said 'Do you recognise this, this is the famous transporter set where people often said 'Beam me up Scotty" and I stopped him and said, 'look we have a problem here, actually no-one ever said Beam me up Scotty' in Star Trek.' And Jimmy (Doohan) wanted to argue so I said

'Jimmy think about it, did anyone ever say Beam Me Up Scotty'' A flert thinking about it he had to admit it was either Energise' or 'Three to Beam Up' or something like that. That was a couple of years ago now and no-one has been able to contradict it. It's like 'Play it again Sam' that was never said but has become a part of the vocabulary now.'

If anyone is in a position to comment with authority on the subject it is Richard Arnold as he readily admits, "I have probably seen most of the episodes about fifty times. In St Louis they ran five nights a week for the five years that I was there before I moved to Los Angeles and they were running five nights a week in Los Angeles! For ten or fifteen years I have lived there so I have seen them then, at conventions, and I have them all on video cassette. Whenever they have been shown I have watched them. I can watch them over and over again, there are very few episodes I cannot watch at anytime. He illustrates the point with an example, "I will tell you how bad it is and this is quite embarrassing for me to admit this. I will come in at the weekends to try and catch up on the fan mail because there is so much. Someone was fighting with me about Captain Kirk's age and I had to go down and verify what age he was. I knew in The Deadly Years when he was in the trial sequence he says what age he is and I was sure it was thirty four. So I went down and popped in the episode, fast-forwarded it until I thought I was at the scene that I needed and played it. I then realised that the episode had ended and I had sat there for twenty minutes because I had got the answer I needed but had completely forgot to shut it off. I just get so engrossed in those episodes that I suppose that makes me an addict! I don't know how many times I have been at home in the week and I may have been working Star Trek all week or have just come back from a convention and there will be an episode of The Next Generation running. Now I will have seen every foot of it in dailies,

Star Trek: Season two The original crew of the Enterprise, eight to beam down



seen it filmed on the set, probably I will have seen the rough and the final print of it and now its being shown on air. I will sit with a TV guide and plan to watch Mission Impossible but I will still end up watching Star Trek. When I'm flipping channels I will see Star Trek and become engrossed!"

Captain Kirk's age

The debate about Captain Kirk's age also serves to highlight the difficulty in keeping a consistent history and timeline for something which has become as complex as Star Trek. Another of Richard Arnold's job is to try to maintain that continuity: especially in the spin-off novels.

"I will get manuscripts in, sometimes three different times on the same book. I will read through and in some cases make hundreds of notations, not to change the author's story but simply to get the author to incorporate what we consider Star Trek facts. The one thing that we are working on now, more than anything else, is getting the authors to use Star Trek's original and new series and the feature films as their fact basis not the other novels or merchandise. A prime example of that is Sulu's and Uhura's first names which have never been established in Star Trek: neither of them have a first name as far as we are concerned. There is a great debate in fandom as to whether it is Penda Uhura or Nyota Uhura. For a long time the novelists were actually told to read the other novels and use those as their fact



Star Trek V: The Final Frontier A fine vintage

basis and that is where the problem began. We now proof the novels before they go out."

Another debating arena Richard Arnold has found himself involved in is quality and intentions of Star Trek: The Next Generation.

"Star Trek: The Next Generation was never intended to be a replacement for the originals. A lot of fans misunderstood what we were doing and felt that it would take away from Star Trek but there have

Star Trek: The Next Generation

was never intented to be a replacement for the originals



been no episodes made with the original cast since 1969. They have made five motion pictures but that still means that in twenty years they have produced just ten hours of footage. In the first season alone of Star Trek: The Next Generation we came up with twenty six hours of new Star Trek. We are not replacing anything we are adding to the Star Trek universe. That is why it is set so much later with an all new crew. That is why we are not repeating anything, we are not having another Vulcan Science Officer or another Scottish Chief Engineer. We are trying to get away from being accused of rippingoff the original series to make the new one work. Most of the fans have now accepted that Star Trek: The Next Generation is simply an extension of the Star Trek universe. Fans that felt we were trying to copy the original series were our biggest problem in getting the new one off the ground because they fought us tooth and nail! We do not have that problem in the States anymore but we do still get it in England a bit because the fans haven't seen enough episodes yet. I have written to so many people and said 'Give it time' and they have written back saying 'I just read my letter to you of a year and a half ago and I feel so embarrassed. You were right I just needed time to adjust to the new show.' It is nice to get letters like that.'

Richard Arnold is in a unique position, one ideally suited to his talents and enthusiasm. There is nothing but sincerity as he states, "I love working with these people."

Stuart Clark
Page 51

THE ORIGINAL

City on the Edge of Forever

HE CITY ON THE EDGE OF FOREVER is widely believed to be Star Trek's finest episode. Although it appeared towards the end of the first season and sat very comfortably in the established world of Star Trek, its first draft had actually been written right at the very beginnings of show, back in early 1966.

Whilst the original script told an excellent story it had to be re-written by the production team on **Star Trek**, firstly to make it practical on their budget and secondly to dovetail into the **Trek** universe.

Author Harlan Ellison was very vocal in his dislike of the re- written script but both versions won prestigious awards.

Unfortunately, space does not allow a full analysis of the two scripts, but while presenting the story of Harlan Ellison's original I have indicated the significant changes made in the televised version.

Teaser

We learn that Time is flowing backwards and the Enterprise has tracked the disturbance to a remote planet. We are also introduced to two crew members, Le-Beque and Beckwith.

Inside his cabin Beckwith is tempting LeBeque with a drug known as the 'Jewels of Sound'. Beckwith trades these drugs with alien civilisations encountered by the Enterprise and has also hooked his shipmate on them. He wants a transporter pass to this new planet. LeBeque agrees and is given the drug. He begins to trip and the next thing he knows he is on the bridge and failing to perform his duty; Spock relieves him of duty.

LeBeque goes to Beckwith's cabin and tells him that he is turning him in. Beckwith attacks him and transports to the planet.

Notes on the Final Script: No Beckwith and Lebeque, instead we have McCoy accidentally overdosing on a medical drug which sends him paranoid.

Act One

A search party, consisting of Kirk, Spock, Rand and six security guards is set up and begins to sweep the mysterious world. They follow Beckwith's tracks as he heads for the mountains and the source of the strange Time radiation. The landing party reach a plateau and meet the Guardians of Forever.

The Guardians reveal that Time is elastic and that minor changes make no difference, but if the changes concern life and death and alter the sum of human intelligence then the changes can become permanent.

After Beckwith escapes through the Time Vortex, the Guardians tell Kirk there have been 'traumas' in Time and then disappear. The 'traumas' manifest themselves as the landing party attempt to return to the Enterprise. Upon beam up, they are taken captive by 'renegades' who talk of the ship as being called the Condor.

Notes on the Final Script: In his paranois McCop jumps through the Time Vortex. No renegades, in fact the Enterprise just ceases to exist. The Guardians become a strange alien artifact which incorporates the Time Vortex into its design. Uhura takes the place of Rand,

Act Two

Kirk and Spock effect an escape and, after ordering Rand and the security team to hold the transporter room to the last man, they beam back down. The Guardians reappear and Kirk and Spock offer to return and retrieve Beckwith. They are told there will be a focal point and that both they and Beckwith will be drawn to it, "...he will seek that which must die, and give it life". They are given one further

Kirk hopelessly in love with the doomed Edith Keeler



clue about an object being as blue as the sky, as clear as truth and burning like the sun. Then they are sent back to a Time shortly before Beckwith is due to arrive.

They arrive in New York during the Depression of the 1930s and find themselves listening to a street corner orator who is inciting the crowd to riot against immigrants. As the crowd catch sight of Spock they chase him and Kirk down the street. They escape by ducking into a basement and have a brief argument about the barbarism of Earth men.

Kirk goes out and steals some clothing. As they are changing they are caught in the basement by the building's janitor. He says they can stay if they clean the alley for him. The Enterprise officers accept.

They decide, however, that they must try to find this Time period's focal point and to that end they determine to get jobs. The jaintor overhears the conversation and manages to get Spock, who he thinks is Chinese, a job in a restaurant kitchen. One day, as Spock is making his way along a street he sees another street corner orator. This time it is a woman, Sister Edith Keeler.

Spock's attention is drawn to her clothes. Her cape is blue, blue as the sky in fact, and the broach she is wearing is in the shape of a sunburst. He has found the focal point and knows what must happen. Edith Keeler must die.

Notes on the Final Script: Kirk and Spock are caught by Edith Keeler in the basement of her Mission — Spock takes on a kitchen job there.

Spock relates the Time theories and, through his work with the tricorder, we gain some insight into Edith's rôle in all of this. The big difference is Kirk and Edith begin their association early in this act. Kirk is very impressed by her visionary thinking, but he holds back. It is actually Edith who does a lot of the chasing. Kirk tries to distance himself, but finds it impossible.

Act Three

Kirk and Spock begin to keep Edith Keeler under close scrutiny and it is obvious that Kirk is quite impressed by what he sees. They follow her to her lodgings



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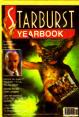
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